

Vive

WEEKLY

STREET OF BLOOD

Ronnie Burkett has got
the world on a string

By Paul Matwychuk • 25

Tad & Tooker tackle Y2K • 6

Be Ware of jazz • 22

Walking *The Thin Red Line* • 26

Mötley Crüe

Greatest Hits Tour

The Songs...
Don't Go Away

Girls, Girls, Girls

Kickstart My Heart

Shout At The Devil

Home Sweet Home

Too Fast For Love

Same Ol' Situation

Looks That Kill

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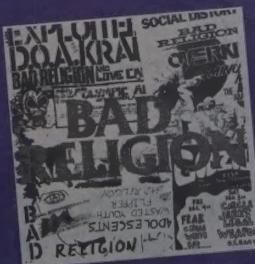
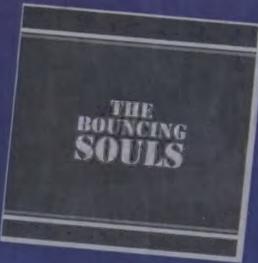
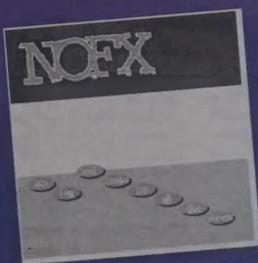
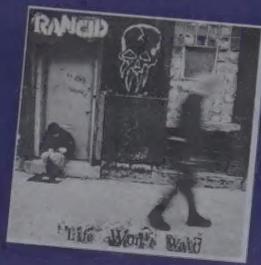
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The least wonderful time of the year

Dysfunctional Xmas proves Billy Graham right

By JARON SUMMERS

Billy Graham, during an interview with Larry King, recently claimed that Christmas Day was, for many people, the loneliest time of the year. This didn't make much sense to me, because for me, Christmas has always been a time of family, friends and warm feelings.

Of course, over the years subtle changes occur. You get married. You find new friends. You become more tolerant. You learn how to handle liquor.

I spent this past Christmas with my dear wife and her folks, who live in an adult retirement centre where the management provided the residents with wonderful roast turkeys and hams. Everyone brought along a special dish for a Yuletide pot-luck feast.

At the end of Christmas Day, I gave my wife a kiss, leaned back on the sofa and started counting my blessings.

"You hurt me," my wife said, interrupting my reverie. "You drove me nuts all day long. I'm not your servant."

Duncan the terrible

"Honey," I said, unpleasantly jarred out of my Christmas mood, "this is your parents' place and you know where things are. I thought it

would be easier if I asked you to get various items rather than my rifling through your parents' goods."

"Duncan, your friend, was terrible," she said. "Those wild political theories about the end of the world. I don't want to hear that on Christmas."

"You invited him," I said. "I simply tried to humour him."

"Give it a rest," said Betty, Kate's mother. "You two were so vocal about thermonuclear war that our

friends who usually sit with us for Christmas dinner moved to a different table."

Up until that point, I had always regarded my mother-in-law as a reasonable woman. "Duncan and I are old college friends," I said. "You're just upset because we teased you a little—"

"When you get old, it's hard to do stuff. I couldn't help it if my hair wasn't perfect."

"All I said was that you couldn't find your wig with both hands," I said. "A joke."

"Me? I can take it. I'm old. But you were a monster toward my daughter."

"You created the monster," I said. "This entire family is dysfunctional."

Kate's father looked up and frowned as though he needed an explanation. So I gave him one. "I've been married to your daughter for 18 years and I have yet to meet my brother-in-law. He won't come here and I see why if the women are so damn touchy."

"Don't swear in this house," warned my mother-in-law.

"All right, sorry."

My father-in-law said it was best not to be confrontational and slipped a couple of Tums into his mouth. I marched into the bedroom and slammed the door.

Kiss me Kate? Not!

When Kate finally came to bed she asked, "Why are you sitting there steaming?"

"Because I didn't come here for Christmas to spend my time apologizing to your mother. Your poor father might be intimidated by the two of you. I'm not taking any of this guff!"

"Everyone can hear you!"

"Then I'll go home. Right now!"

Before I could stop her, Kate grabbed my car keys and bolted into her mother's bedroom with them.

She returned and said, "Mother is keeping your keys. You're not driving in the middle of the night. Leave tomorrow, you jerk! Sleep on the sofa."

I went into the living room. The lights sparked on the Christmas tree. I debated confronting my mother-in-law. I think both she and her husband sleep in the nude. There was no way I wanted to deal with them at that point. I was all alone. Everyone had turned against me.

Billy Graham was starting to make sense.

If you'd like Jaron to send you his weekly column every Friday morning, drop him a note at jaron@vue.ab.ca and write, "Put me on the list."

3 Dolly Bill

By RICHARD BURNETT

When the saints go marching out

I was scouted by two handsome recruits from the Church of Latter Day Saints as I stepped outside a bagel shop last summer.

"No thanks," I said, waving them off. "I'm gay."

The two Mormons looked at each other, back at me; then one lad pressed a pamphlet in my palm (though I wished he'd pressed something else) and said, "You can be saved—God loves all His creatures."

I respectfully declined, which is more than I can say for queers still booking hotel rooms at the Marriotts.

The Marriotts are Mormons and the rabidly homophobic Mormon church collects a mandatory 10 per cent tithe, says Edmon-ton-born Steven Kates, author of the recently published *Twenty Million New Customers: Understanding Gay Men's Consumer Behavior* (Harrington Park Press). "So these [gay travelers] are putting money directly into the church's coffers."

Kates, who currently teaches business administration at Griffith University in Brisbane, Australia, says his book was five years in the making. "There was virtually nothing on marketing and consumer

research on gay men and lesbians," Kates told me over coffee last summer. "I interviewed 44 gay men about their consumer patterns and [documented] how they're related to the coming-out process."

Kates says that when corporations market their products, they now take into account how people forge gay identities. Ad strategies vary from pushing pride rings on teens beginning to explore what it means to be gay, to marketing big-ticket items towards moneyed older men secure in their sexuality. But campaigns that acknowledge queer life—recent examples include Absolut Vodka, Ikea and Subaru—inspire brand loyalty.

"There is exceptional loyalty to corporations who support the gay community," Kates notes. "But there's also enmity towards companies like Coors, who fired a number of black, gay and lesbian employees back in the '70s."

Kates points out that the religiously conservative Coors family still gives "money to the Heritage Foundation, which advocates quarantining people with HIV or AIDS. Coors also aggressively courts the gay market. They even give money to AIDS charities. So gay consumers need to cultivate a skeptical stance. We should research who owns what and who benefits. The proof of the pudding, of course, is whether a company extends same-sex benefits to its employees."

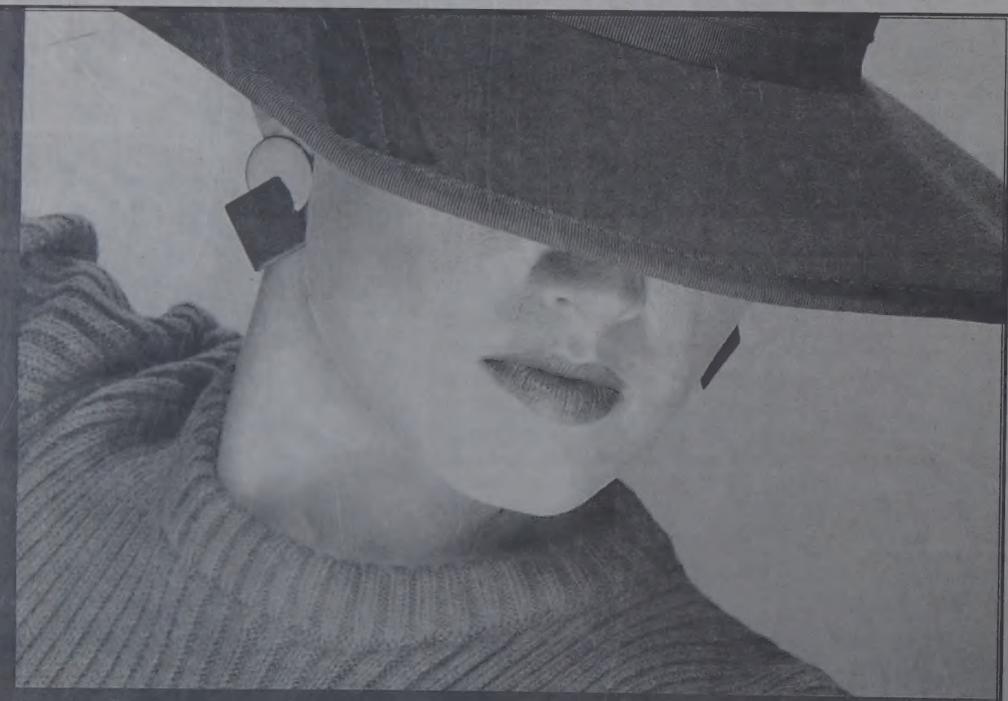
The Coors Brewing Co., still smarting from a two-decades-long boycott by gay and lesbian organizations and consumers, now offers same-sex benefits. Coors even hired Washington, DC-based Witeck-Combs Communications in October to spread the news.

The public relations firm (which is owned by two gay men, Bob Witeck and Wes Combs) has a long history of working with queer and queer-friendly businesses and organizations, not to mention those who want to be perceived as such.

Witeck maintains Coors' family-run Castle Rock Foundation, which donates money to conservative groups like the Promise Keepers, is a separate entity from the company. But the L.A.-based Coors Boycott Committee says divorcing these donations from the profits made by the family-run brewery is the corporation's "most persistent ongoing fraud."

Kates also has some choice words for queer mags which court big-buck national ad campaigns, but he stops short of accusing glossies such as *Out* and *The Advocate* of selling out.

"I think it's best to forget about a particular account if that corporation discriminates against its [queer] employees," Kates says. "But the gay and lesbian communities have become commoditized and our magazines have become more corporate—disgenuously at best."



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this week

The Front • 4-15

- 4 • Humour
- 4 • Three Dollar Bill by Richard Burnett
- 6 • Millennium Countdown
- 6 • News: Epcor
- 7 • Vue News by Charles Mandel
- 7 • Vue Point by Lesley Primeau
- 8 • Books: *The Death of Hockey*
- 9 • Books: *Boys Like Her*
- 10 • Game Break
- 10 • home_page
- 11 • Style
- 12 • Sports: NFL
- 13 • Sports Notes by David DiCenzo
- 13 • In the Box
- 14 • Snow Zone: Area
- 14 • Snow Zone: Fall Lines
- 15 • Snow Zone: Zek's Tips

Music • 16-22

- 16 • Internet music sites
- 17 • Music Notes by Gary McGowan
- 18 • All That Jazz by Peter North
- 19 • Profile: Cari Lekebusch
- 20 • New Sounds
- 21 • Classical Notes by David Gobell Taylor
- 22 • Got the Blues by Cam Hayden
- 22 • Profile: David S. Ware

The Arts • 23-25

- 23 • Books: *Mellencamp: Paintings and Reflections*
- 24 • Visual Arts Notes by Danielle Zyp
- 24 • *Wonderful Town*
- 25 • Cover Story: *Streets of Blood*

Film • 26-29

- 26 • *The Thin Red Line*
- 27 • Commentary: Television
- 28 • *A Friend of the Deceased*
- 29 • A Minute at the Movies by Todd James

Dish • 30-31

- 31 • Callahan's Restaurant

Listings • 32-35

Classifieds • 36-40

- 38 • Hey, Eddie! & Last Looks

Vue finder



COVER STORY.....►

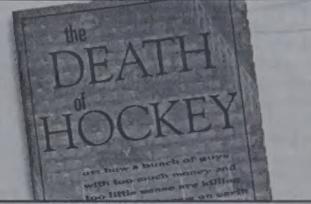
Street of Blood • 10-11

As a puppeteer, Ronnie Burkett never really got a charge out of doing the mall or TV appearance thing. The master marionettist wanted to do something a little more ambitious, and his latest (and biggest) theatrical production, *Street of Blood*, is exactly that. The massive show is so big, in fact, that the host venue Roxy Theatre will have to borrow power from one of their neighbours on 124 Street. But alas, this production is about the actors, er, puppets, which manage to come to life in a most amazing way. And that is Burkett's job in a nutshell—turning the puppets into thinking, breathing characters.

Cover Photo by Bruce Monk

Books • 8 ◀...

There was a day when hockey embodied the spirit of a forgotten era: hard-working athletes with a never-say-die attitude. Today's NHL is all about glitz and glam, as a bunch of guys who don't even care for the game have tried to strategically market hockey to yawning southerners. In *The Death of Hockey*, American writers Jeff Klein and Karl-Eric Reif lambaste the new regime for ruining the "greatest game on earth."



Film • 26 ◀...

Things looked promising for enigmatic director Terrence Malick after the success of his 1978 film *Days of Heaven*. Little did Hollywood know that it would be a lengthy 20 years before Malick gave it another kick at the can. His latest movie, *The Thin Red Line*, tells the story of a group of soldiers trying to take a hill in the war-torn South Pacific. Like *Saving Private Ryan*, it accurately depicts the horrors of battle—however, it also questions the morality of war.

...► Music • 16

Like many jazz players, David S. Ware received some inspiration from the best. As a young man, he got to see the incomparable John Coltrane playing in New York City (twice)—from then on, he pretty much knew what the future would hold. And the saxophonist has been playing for the last 35 years even though his latest disc, *Go See the World*, is his first for the renowned Columbia label.



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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and culists in Israel. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail or (ounds): hand delivery. Repeat after me, Sandie Rinaldo: *kan-jeek-see-o-a-LOO-joo-ack*.



By DAVID GOBEIL TAYLOR

Y2K's community connection

A week or so ago, my gut feeling was that this Y2K bug thing was mostly alarmist, millennium-angst-driven poppycock.

After a week of research, I'm not so sure anymore.

Some computers are failing already—their machine-language programs recognize "99" as an end-of-file marker. More are expected to fail on April 9 (the 99th day of the year) and September 9 (9/9/99). Lawsuits are, of course, in the works.

Some companies—including power companies—have imported Russian programmers to fix millions and millions of lines of code, because they can't find (or afford) North Americans conversant in the obsolete computer language Cobol. This exodus will, of course, leave Russia in the lurch for Y2K preparedness—as if that country isn't experiencing enough problems already.

"There are three facts about Y2K," says Tad Hargrave, who recently founded the Edmonton Y2K Community Preparedness Group with Tooker Gomberg. "Firstly: something's going to happen.

"Secondly, no one—not even the experts—know exactly what will happen. That's what makes Y2K so unnerving: the uncertainty surrounding it.

"And thirdly," says Hargrave, "no matter what, we can more effectively deal with the Y2K problem as a community than as individuals."

And that's the primary focus

of the group: to concentrate on community. "People tend to pick sides really fast," says Hargrave. "There will be survivalists intent on saving themselves. A real solution should bring people together, not push them apart.

"I keep hearing how people pull together during natural disasters, so the same thing will happen for Y2K," says Hargrave. "That's skewed logic. Y2K is different from a natural disaster. Natural disasters are unpredictable; we know to the second exactly when Y2K will happen. Then there's the blame. Natural disasters are acts of God—so are you going to blame God? Some will, but Y2K is much more scapegoable, able.

"During natural disasters, you know who the enemy is: the tornado or the flood or the ice storm," says Hargrave. "That's the fastest way to unite people: having a common enemy. People will tend to blame elevator repairmen or bank tellers; they'll be victimized as much as we are, but people won't see that. Lastly, natural disasters are short-term. It will be the year 2000 for more than a couple of days."

Founding such an organization is typical of Gomberg and Hargrave. Gomberg is, of course, a well-known name to Edmontonians, as a social and environmental activist, former city councilor and unsuccessful candidate in last year's mayoral elections. Hargrave's face might be more recognizable than his name—he was a long-time member of local comedy troupe Gordon's Big Bald Head—but he's been socially active in his home city of Edmonton for much of his life as well, working with Edmonton youth.

The Edmonton Y2K Community Preparedness Group has obviously struck a chord. It held its first meeting on the last Sunday of 1998; Hargrave and Gomberg expected about 10 people, but almost 30 showed up. "I ended up having to sit on a box," laughs Hargrave.

"General Motors has over 100,000 suppliers," says Hargrave by way of example. "Even if less than 10 per cent of them experi-

ence problems, they're all crucial links in the chain. The smallest setback could result in layoffs."

The Preparedness Group is taking a two-pronged approach to Y2K, says Hargrave, but both prongs share a common element: a focus on solutions, not problems. "The media—except for *Vue Weekly*, of course—is intent on explaining the problem, and that's it," says Hargrave. "That's all well and good, but solutions are needed even more importantly."

"Our first goal is awareness," says Hargrave. "We want to create an accurate, solution-focused, community-based awareness of the Y2K possibilities. We don't want to create fear; we want to create an opportunity to get involved."

"Our second goal is research," continues Hargrave. "We'll be finding out just how prepared Telus, the banks, the hospitals and every body else are."

The Edmonton Y2K Community Preparedness Group's next meeting is on Tuesday, January 12 at City Hall. Gomberg calls it an "information meeting"; it will focus on the causes of the millennium bug, its possible consequences and "ways to prepare yourself, your neighbourhood and your city."

"If nothing happens on January 1, 2000, that would be great," says Hargrave. "But I think that's a little unrealistic. Still, nothing would make me happier than wasting a year of my life with this group. It's important to be prepared for every scenario. If the millennium rolls around and people say, 'Ha! What a bunch of weenies!' because there was no problem, so much the better."

"In the meantime, Tooker and I want to give people a vehicle to be involved."

For more information about the Edmonton Y2K Community Preparedness Group, call 439-8744 or e-mail (before December 31, of course, just in case) Y2KEdmonton@yahoo.com.

The power plant vs. the wrecking ball

Preservationists say Epcor is overeager to demolish historic site

By CHARLES MANDEL

Edmonton's heritage community is urging the city utility to commission a study on a historic power plant building before its imminent demolition. The calls come in the midst of suggestions from prominent local preservationists that Epcor is trying to tear down the local landmark with as little fuss as possible.

Lawrence Herzog, the chair of Edmonton's Historic Resources

Review Panel (HRRP), says Epcor has yet to carry out a feasibility study on the Low Pressure Plant Building within the Rossdale Power Plant Complex.

Epcor wants to tear down the brick building, which is located in the heart of Edmonton's river valley and is listed on the city's historic registry, in order to make room for a new gas-powered turbine generator at an estimated cost of \$90 million.

However, city preservationists have vowed to fight any move to demolish the approximately 50,000 square-foot building, which was constructed between 1932 and 1955. The structure is also believed to lie near two archaeological sites, one a cemetery, the other the remnants of the 1801 Fort Edmonton-Augustus.

"Let's get an independent assessment. Whether it's to hire an engineer or an architectural firm, let's get somebody in there to look at it," said Herzog.

Back door man

Johanne Yakula agrees. The president of the Society for the Preservation of Architectural Resources in Edmonton (SPARE) said the HRRP convened a special meeting

in December to discuss the fate of the Rossdale Plant building. SPARE plans to lead a letter-writing campaign to save the currently unused industrial building.

Yakula suggested that Epcor has no interest in saving the building and has quietly tried to get its demolition approved. "Epcor's really going through the back door with this," she said. "They're being extremely low key that they're destroying one of the buildings on the [historic registry] 'A' list."

Doug Topping, Epcor's vice-president of generation, called the allegations "absolutely not true," and said Epcor is in the process of going through all the necessary approvals with the city's planning department. The utility has also held an open house on the issue in Edmonton's Rossdale neighbourhood.

Topping could not say if any studies had been commissioned on the building, only that Epcor had looked at the structure of the building and considered it unsound.

Getting smashed on a date

While the "A" listing recognizes

Correction

In last week's issue, the photo that ran with Nicola Simpson's top ten list ("Top ten disappointing movies of 1998," Dec. 31, 1998-Jan. 6, 1999) was not, in fact, of Nicola Simpson. *Vue Weekly* regrets the error.

the building's historic significance, a provincial historic site designation is needed to prevent its fate with the wrecking ball. As things stand, with permission from city council, Epcor could still go ahead and tear down the structure. The utility is expected to go before council some time in the next two to three months.

"It's a significant part of Edmonton's history and skyline and has been for a long time," asserted Yakula. "At this point, I think we need to leave it to Epcor to come up with something that's workable to them that would be a compromise between preservation and new use."

Topping disputed any suggestion that the aged building could have another use. "It's part of an existing power plant. It's an industrial site. All we're talking about is improving the efficiency on one of the units," he said.

The proposed generator would add about 170 megawatts of power to the power grid. During peak hours, Edmonton uses about 1,000 megawatts of power. Topping noted that the construction of a new generator would provide a significant boost to the local economy by creating an estimated 150 jobs.

VUE news

Your urban alternative guide to the week's really important events

health

Medical marijuana gaining in popularity

EDMONTON—Even while convicted drug trafficker Ken Kirk languishes in his Fort Saskatchewan jail cell without any access to the herb which he says eases his epilepsy, the medical applications of marijuana are steadily gaining in popularity and acceptance.

Plans are underway in Calgary to open a so-called "compassion club." The club would provide pot to those suffering from various diseases in order to ease pain, nausea and many other unpleasant symptoms. Already, non-profit compassion clubs have been established in Vancouver and Toronto, as well as in several other cities in Ontario.

Britain has even gone a step further by officially sanctioning trials which will examine the therapeutic use of marijuana. This series of trials will test the effectiveness of cannabis in combatting chronic pain and could ultimately result in its being prescribed to patients with multiple sclerosis.

Vancouver's compassion club doles out medical marijuana to any of its 700 members who can produce a doctor's prescription. Police there turn a blind eye to the activity, although the RCMP have said they do not approve of the club's activities, which they consider tantamount to trafficking.

While restrictions on pot use are easing up elsewhere, Alberta still heavily legislates against the illegal substance. Despite his repeated requests for medicinal marijuana in jail, Kirk has been denied the drug.

Instead, for several days and without Kirk's consent, prison authorities fed him Librium, a powerful tranquilizer, before switching to another anti-depressant. Kirk has suffered two epileptic attacks in jail, injuring his head during the first episode, and nearly plunging over a two-storey-high railing during the second.

Kirk is serving a five-month jail sentence for trafficking marijuana. He unsuccessfully argued for a reduced sentence at his court appearance several weeks ago on the grounds that he needed grass to alleviate his epilepsy.

In Calgary, where 44-year-old Grant Krieger has vowed to start a compassion club, police have said they will crack down on any efforts to sell marijuana, even for medicinal use. Krieger suffers from multiple sclerosis and says that grass helps ease the effects of the disease.

urban affairs

Squeegee crackdown hurts charities

MONTRÉAL—A crackdown on "squeegee kids"—the young, sometimes irksome panhandlers who wipe the windshields of cars—has inadvertently ended up damaging other charity efforts. Under the new policy, anyone soliciting for

NEW YEAR'S RESOLUTIONS ARE A REAL BITCH...

BLOW JOB BLOW JOB
BLOW JOB BLOW JOB

GRASDAN ©1999

change on Montreal streets receives a fine, but the net has caught many citizens other than squeegee kids.

Firefighters got slapped with fines for stopping motorists to beg for charity, while police, in an effort to escape the policy, cooked hamburgers at a fast-food outlet. The police, whose previous charity drive saw them soliciting donations on the street, found contributions were down \$102,000 from last year.

millennium

Y2Cash

EDMONTON—Not sick of the millennium yet? Here's guaranteeing you will be long before the end of the year ever arrives. From artists to environmentalists to politicians, everyone's trying to cash in on the turn of the century.

Two Edmonton artists performed one of the better cash grabs of the still-young year when they received \$250,000 for a project to transform disused guns into a creation resembling a slag heap with an entrance. Tooker Gomberg's \$25,000 Greenspiration bike odyssey (part 2) looks like a bargain in comparison.

As if Y2K panic weren't enough to worry about, champagne shortages have already been predicted for the end of the year. That means we won't even be able to raise a glass while our computer systems crash.

Hot spots for New Year's celebrations include the Millennium Dome in London, England, a vast tent which will hold a wide array of entertainment; Tonga, the remote South Pacific island nation, which will be one of the first spots to enter the New Year, thanks to its proximity to the International



Date Line; and Johannesburg, whence a chartered jumbo jet will take off on a luxury flight around the southern hemisphere. The excursion, during which passengers will be serenaded by an in-flight orchestra, will last from December 30 to January 4, 2000. It's a bargain, provided you can spare the \$7,950-per-seat ticket price.

social affairs

Bottle burglary worth \$12,000

EDMONTON—It wasn't your usual smash and grab; in fact, it might even be more accurate to call it a slosh and glug. Whatever the case, someone broke a window at Chateau Louis Liquor Store on New Year's Day and made off with the store's \$12,000 bottle of Bowmore Scotch.

The 40-year-old single malt scotch is one of 306 bottles that came from a single cask and was believed to be Edmonton's most valuable drink. The thief, evidently a connoisseur, ignored three \$1,500 bottles of cognac and a \$1,000 bottle of Gran Marnier.

and . . .

He's back. That fearless protector of nature, that staunch defender of wildlife, that... um, enhancer of Alberta's natural heritage. We're talking about none other than Ty Lund, the "Minister of Environmental Protection."

In a desperate attempt to put a positive spin on the province's miserable Special Places 2000 fiasco, the "Minister" weighed in with a recent guest column in the *Edmonton Journal*. "Committed to saving natural heritage," proclaimed the

Ministry of Environment.

VUE POINT

By LESLEY PRIMEAU

By LESLEY PRIMEAU

Millennium bugged

HERE I SIT in front of the television, locked in a perpetual cringe, knowing that it will only be a matter of minutes before I hear that most deadly of all words. No, it's not one of the seven words you supposedly can't say on television. (I think we've heard all those words that got poor George Carlin in so much trouble by now—even the CBC.) No, the word I truly believe will soon spawn a rash of random tower shootings is... are you ready?

Millennium.

There, I said it. May God strike me down before I use it again!

The word started to creep into the popular vocabulary around the fall of '98; soon it seeped into headlines, and now it's being used in hundreds of newspapers and magazines to announce every kind of sale or special event under the sun. By March, I think I'll be shopping for a weapon and climbing to the top of the CHED tower, ready to take out anyone who even whispers the word. I'll be so sick of it.

I can picture it now: psychologists will document a new disorder, Millennium Madness Syndrome. Defence lawyers will seize on it immediately and use it to excuse everybody from arsonists and vandals to tower snipers like me. The symptoms will start slowly—perhaps with an innocent eye twitch or leg spasm whenever the word "millennium" is pronounced—and progress until the victim finds him or herself uncontrollably gibbering and baying at the moon, praying for some cousin of the Y2K bug could destroy his brain and relieve the agony.

Sorry—I'm getting hysterical.

Still, I'm sure we'll at least hear a few tortured howls of protest from consumers as companies introduce a rash of annoying new products over the next few months. No doubt car manufacturers will soon begin urging us to drive, say, the Mazda Millennium, while Maytag launches a new campaign promising their machines will "wash away a millennium's worth of dirt." And don't forget the upcoming "Millennium Madness" sale at the local furniture store.

I've also had my fill of all those nerve-racking "millennium bug" stories cluttering the papers. I wonder—if you forget to protect your computer against the bug, can you still avoid disaster by plugging it onto the back seat of your car and driving quickly through all the time zones? Will all computers crash at the same time, or will an enormous wave of Y2K chaos sweep across the globe? The fear-mongers are telling us all to avoid air travel and stay away from computerized vehicles, including the family sedan and the LRT. They say we should store our food, stockpile our water, squirrel away money and buy a gun if we can. Maybe this advice has some validity to it, but I hope we can behave better in the face of global crisis than its apocalyptic tone would suggest we will.

Personally, I think we should simply sit back and pretend that 1999 is no different from any other year—or at least, any other year where the same pop song (sung by a guy who can't even decide what his name is) plays on every single radio station, regardless of format.

quote of the week

"It's time for action, that's what I think." —MLA Judy Gordon, weighing in on the news that yet another review is scheduled with regard to the VLT issue.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.



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- 1) *Man in Full* Tom Wolfe (Bantam)
- 2) *Bag of Bones* Stephen King (Doubleday)
- 3) *The Path of Dangers* Robert Jordan (H.B. Fenn)
- 4) *Midnight in the Garden of Good and Evil* Danielle Steel (Bantam)
- 5) *Know This Much is True* Wally Lamb (Harper Collins)

Non-fiction: Hardcover

- 1) *Titan* Peter C. Newman (Penguin)
- 2) *In the Meantime* Jonathan Franzen (Doubleday)
- 3) *John Adams* Sarah Van Beethoven (H.B. Fenn)
- 4) *Something More* Sarah Van Beethoven (H.B. Fenn)
- 5) *The Eatons* Rod McQueen (General)

Fiction: Trade Paperback

- 1) *Where the Heart Is* Bette Leter (H.B. Fenn)
- 2) *Murder* Chris Bohjalian (Random House)
- 3) *Tara Road* Maureen McHugh (McArthur & Co.)
- 4) *The Underpainter* Jane Urquhart (McClelland & Stewart)
- 5) *Snow Falling on Cedars* David Guterson (Random House)

Non-fiction: Trade Paperback

- 1) *Chand's World of Mutual Funds* 1999 Langs (General)
- 2) *Don't Sweat the Small Stuff* Richard Carlson (H.B. Fenn)
- 3) *Easy Way to Stop Smoking* Allen Carr (Prentice)
- 4) *Second Chicken Soup for the Woman's Soul* Jack and Zola Waltrip (Thomas Allen & Sons)
- 5) *Don't Sweat the Small Stuff at Work* Richard Carlson (H.B. Fenn)

Fiction: Mass Market

- 1) *She's Gone Undone* Wally Lamb (Doubleday)
- 2) *Judgement* William Coughlin (H.B. Fenn)
- 3) *Ghosts* Danielle Steel (Bantam)
- 4) *All I Need Is You* Johnathon Lindsey (Hearst)
- 5) *Inner Harbor* Nora Roberts (Berkley)

BESTSELLER information
compiled by

SMITHBOOKS

Edmonton Centre

Book tells why hockey is so puckered up

Americans blame
game's decline on
callous owners

By T.C. SHAW

Hockey must be a great game to survive the men who run it.

That, ironically, is a quote from Conn Smythe, a Hall-of-Famer and one of the NHL's chief builders. It aptly illustrates that the problems caused by an uncaring administration are nothing new to the NHL, but hockey is currently under attack from its own ranks like never before. If you believe it's only the residents of Quebec City and Winnipeg who are still riled about losing their NHL franchises, think again.

A decent number of hockey fans who have watched their game become a shadow of its former self are becoming angry enough to do something about it. In fact, two U.S.-based writers, Jeff Klein and Karl-Eric Reif, have co-written what amounts to a call to arms for hockey fans, exhorting them to pay attention to the slow but sure deterioration of "the greatest game on earth"—and to take action against the NHL for mismanaging its strongest asset: hockey played with speed, skill and, most importantly, meaning.

The Death of Hockey (or: How a bunch of guys with too much money and too little sense are killing the greatest game on earth) lambastes the NHL for ignoring hockey's rich heritage, its almost mythic traditions and immense legacy of heroes, stories and amazing anecdotes. With chapter titles such as "Paradise Lost," "More Is Less" and "Empire of the Suits," *The Death of Hockey* asks the ultimate question, namely: "Have all us fans doddered off into some gauzy, nostalgic fantasy of hockey that never was? Or has hockey taken a wrong turn and a running jump and thrown itself off a cliff?"

Bettman: the dark knight

The book says no, your senses haven't left you and, yes, something's definitely wrong with hockey—but it's not the game, it's the men who run it. Klein and Reif present their arguments with wit and good old common sense, taking NHL commissioner Gary Bettman and his henchmen to task (actually, the pair neatly take Bettman apart) for turning his back on hockey's loyal base audience in a misguided

attempt to attract a new one.

Always questioning Bettman's eminently questionable motives, the pair's arguments hit home on a number of fronts. They take issue with the NHL's insistence that there's something fundamentally wrong with the game as it stands. What's really wrong, contend Klein and Reif, is the league's callous disregard for its own game: tolerating oversized goalie equipment, slack officiating, needless fireworks, cloying mascots, hideous uniforms, goofy team names; allowing true rivalries to fall by the wayside—trends that have erected an "invisible wall" between the fans and the game they love.

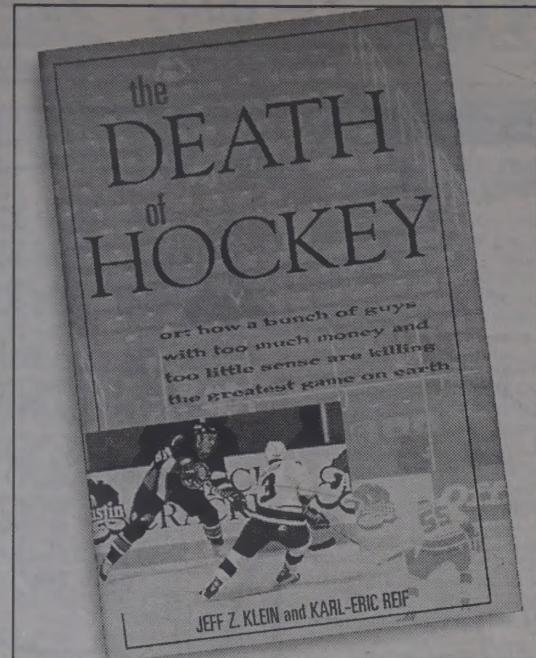
The passion Klein feels for the game is infectious, even over the telephone from New York. Seen through Klein's eyes, hockey becomes a religion, the Forum a temple, a cathedral. (Damn, he's right—they never should have allowed it to be demolished.) As we talked, I started thinking about the countless moments of delirious joy, blinding fury and utter, blank dejection I've experienced simply by watching a dozen guys on skates chase a little piece of vulcanized black rubber around the ice.

According to Klein, there's a "deep connection between the fans and the game. That roar when a goal is scored, that's almost a sexual thing, and the league is tampering with it." Exhibit A in *The Death of Hockey* is the video replay, a device that has virtually replaced the sound of spontaneous, rapturous applause with the *Jeopardy!* theme while the ref awaits "the phone call upstairs." Pathetic, eh?

An Aud occurrence

Klein's experiences at his beloved Buffalo Auditorium back up his statements. In the '80s, Klein and Reif noticed the gradual, insidious disappearance of homemade signage around the Aud. They later noticed that when the signs finally reappeared, they weren't as caustically witty as they once were. (As Reif puts it, "If I hadn't been a cartoonist and graphic artist, I wouldn't have noticed that every one was hand-painted on computer paper in the same handwriting.") The ostensible reason for removing home-made signage? They were obstructing other fans' sightlines.

Klein also observes that the hellish pop music each fan must endure before each and every face-off is not about pumping up fan support. The game is supposed to do that. He maintains (and I agree wholeheartedly), that "the whole



idea of these big scoreboards [and loud music] is to shut you up." How many times have you heard a "Go Oilers Go" chant start up from the nosebleed section of the Skyreach Centre (or whatever they're calling it this week), only to be drowned out by a chorus of "Jumpin' Jack Flash"? (The scoreboard will then hypocritically encourage us to "Make Noise!") The worst thing is, none of these B-grade theatrics are even necessary. As *The Death of Hockey* succinctly puts it, "This isn't what we came to see!"

Besides attacking the NHL's ridiculous recent attempts to sell hockey to the Sun Belt—destroying age-old rivalries by moving teams from established hockey markets to established beach volleyball markets—Klein and Reif address the question of rapid, unchecked expansion, which dilutes the talent pool and creates too many meaningless regular season games.

Klein and Reif expose many other league screw-ups, including permitting the demolition of rickety-but-venerable hockey cathedrals such as the Montreal Forum, Boston Garden and Detroit Olympia—buildings with the kind of ambience that can't be manufactured on demand—in the name of luxury corporate skyboxes for the very few who can afford them.

Hooray for American television!

Television contracts are now the NHL's only source of the kind of revenue they need to keep the

bloated league alive. Klein and Reif detail the NHL's painfully inept dealings with U.S. television networks, but argue that, no matter how much we Canadians whine, American TV coverage is all that prevents the league from losing its last shreds of respect from citizens south of the border.

The only contentious issue *The Death of Hockey* raises concerns fighting. Here again, American television becomes paramount to saving the game we know, and Klein and Reif convincingly argue that fistfights aren't even necessary in hockey. Don't just blow off their opinion, now; they've actually played the game, so it's not as if they're blowing smoke on this one. Remember that fighting really puts a black eye (if you'll pardon the expression) on the game down south—even in places like New York, Minnesota and Michigan, where Americans already know how to "follow our puck."

If you or someone you love is experiencing withdrawal from quality hockey, Klein and Reif suggest you become organized. They have a website where your voice and opinions will be heard. You can log on to their site at www.chaptersglobe.com. (Click on "discussions," then go to "Death of Hockey" or "Open Book"—the site will be accessible until January 10 or 11.)

You can also try the Ottawa-based NHLFan.com, which is the NHL Fans Association website, maintained by "two guys named Jim." The idea behind the site is to mirror England's Football Supporters Association, where fans' voices get heard. As Klein puts it, "If there are enough members in there, they'll become something that'll have to be listened to."

Ultimately, we fans have to get on board. "Make your opinions known," advises Klein, or the greatest game on Earth may one day become about as exciting as televised bowling, all thanks to the clowns who control the game, but who many suspect don't understand it—or even like it that much.

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Boys Like Her ▶ Taste This

Lesbian writers strive for gender parody

By PAUL MATWYCHUK

Taste This is a lesbian performance-art collective whose four members use poetry, storytelling, music and provocative theatrical spectacle in their live performances. The book *Boys Like Her* is, I suppose, an attempt to capture the rambunctious spirit of the quartet's stage act between the pages of a book.

What we have here is not just a compilation of their best pieces—from the looks of it, a team of graphic artists must have been working on this thing around the clock for weeks. The fonts keep changing from page to page, key phrases from each story have been unpredictably blown up and reprinted in the margins, and every two or three pages the reader encounters new, often startling black-and-white photos of the authors. Sometimes the text is printed on top of the photos, thereby rendering a number of the stories partially unreadable.

But that might well be by design. Taste This thrives on their ability to upset their audiences' conventional expectations, especially when it comes to gender roles. The best of the stories in *Boys Like Her* deal with the authors' experiences with straight society as they genderfuck their way around the globe. Zoë Eakle's "Silver Silicone Sideshow," for example, is an account of a visit to an Amsterdam strip bar. During the show, Eakle's companion is mistaken for a man by the star performer and plucked from the audience to participate in her act.

Swimming trunks

In one of the first stories in the book, "No Bikini," Ivan E. Coyote tells the tale of the "sex change" she gave herself when she was six years old and taking swimming lessons at the local pool. A diehard tomboy even at that young age, she would remove the top of her bikini before each lesson; the instructor believed she was a boy for weeks until Coyote's parents found out about the mistake.

books

REVUE

Boys Like Her by Taste This • Press Gang Publishers • 221 pp. • \$19.95

Was it really a mistake, though? Or was Coyote's true nature finally shining through? In stories like these, Taste This matter-of-factly demonstrate just how fluid our gender identities can be if you only nudge them a little; Coyote and Eakle slip from one role to the next with enviable ease. (The book places a lot of emphasis on clothes as costumes, as though the group approaches even their everyday life as just one more in a long series of performances.)

Much less compelling are the contributions from Anna Camilleri, who has a tendency of setting up fascinating situations and then failing to develop them. "Skin to Scar," for instance, takes place as Camilleri awakens in a hospital room after extensive surgery to rebuild the broken bones in her face. (We gradually intuit that the injury was the work of her father.) The story begins with some well-observed moments, but soon gives way to an onslaught of fuzzy generalizations about pain and healing.

Pick-up putdown

Even more troubling is Camilleri's brief, brutal piece "Super Hero," in which a guy makes a piggish come-on, only to have the insane response of Camilleri kidnapping him and taking him to her apartment, where she viciously tortures and humiliates him. It's as though Camilleri were consciously trying to confirm all the worst stereotypes about man-hating dykes. Eakle writes a followup to "Super Hero" where she quotes Camilleri's defense of the story: "Makes you think, doesn't it? Makes you think"—which, of course, is just about the most thoughtless defense she could offer.

Boys Like Her is framed by accounts from all four writers of the time customs officials stopped them as they crossed the U.S.-Canadian border. The metaphor, made explicit in Kate Bornstein's foreword, is that the guards will never find their most dangerous cargo: the outlaw thoughts that fuel their lives and their art. But *Boys Like Her* is most effective when Taste This put their supposed "dangerousness" aside and just tell the quiet, honest truth about all the time they've spent, literally, between the sexes. □

astr logic

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Be sure to check out Vue Weekly's column, where you can see what the stars foretell for you! Each week, we'll have a new 'theme' which our horoscopes are cast in.

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YOU SAID.
"WE'LL STILL BE
FRIENDS."

AND YOU
ACTUALLY WERE.

> NO BITTER AFTERTASTE <



Young at heart—and body

style

Photo: Francis Tétrault
• Model: Celestia, age 15 • Agency: Aesthetics Talent Resource



By FRANCIS TÉTRAULT

Now that 1998 has come to an end, so too has the demand for the supermodel. The heavyweight names that once graced the cover of fashion magazines have been replaced by movie starlets wearing designer labels. Have you glanced at a magazine rack lately? The supermodels are also missing on the runways and in advertising campaigns, having been beaten out by no-name, unusual-looking teenagers. In these unstable economic times, the "big six" have priced themselves out—and their poor attitude and behaviour hasn't helped, either.

The boundaries of beauty in the fashion world have been broken

down. The classic beauty doesn't hold our attention anymore as the world constantly changes and we strive for individuality. A classic example of this was the rise of Kate Moss in the early '90s. Her unconventional waif-like beauty and petite frame (only 5'6"), strangely enough, earned her supermodel status—which may have been a surprise to many, considering most people thought she was ugly.

Nowadays, magazine editors and designers have turned to models who are less glamorous, so they don't overpower the clothing. That's not to say these gawky, gangly girls don't wear the clothes well—because they do. Most of the young models are simply that: young. The average age of a model

entering the international stage is now about 15 years old—this youth-driven market is enough to cause the fall of the supermodel, especially considering the appeal to editors who now envision affordable fees. If they're really looking for some glamour, they turn to actresses such as Gillian Anderson, who recently appeared in an Emanuel ad campaign.

As a photographer, I have always sought out uniqueness in a look. I'm always in the midst of a never-ending search for that strange beauty that will be perfect for the next shoot—more so than ever, it can now be found around any corner.

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Unpredictability typifies NFL's Cinderella season

By KERRY BANKS

Until recently, one of the glaring faults of the NFL was its stifling predictability. Everyone knew that the NFC championship would be captured by the Green Bay Packers, the San Francisco Giants or the Dallas Cowboys, any one of which would then pulverize the AFC champion in the Super Bowl. That pattern changed last year when the AFC champion Denver Broncos upset the Packers in the big game. This year, unpredictability has become the norm.

None of the NFL's six division champions in 1998 were repeat winners, and three of this year's division champs—the Atlanta Falcons, Dallas Cowboys and New York Jets—didn't even make the playoffs last season. Another qualifier, the Arizona Cardinals, last surfaced in the postseason in 1982. Not only that, but four of the NFL's top quarterbacks—Randall Cunningham, Doug Flutie, Chris Chandler and Vinny Testaverde—are refugees from the scrap heap. These sudden reversals of fortune have helped make the 1998 season one of the most entertaining in recent memory and have stirred anticipation for the playoffs, where the prospect of more surprises seems certain.

High on the list of 1998's improbable occurrences has been the play of the Atlanta Falcons, emerging from obscurity to post a stunning 14-2 record. The Falcons' roster is filled with names unrecognizable to all but the keenest pigskin fans. Fittingly, the club's quarterback, Chris Chandler, is the quintessential journeyman, having toiled anonymously for five teams before finally hitting his stride in Dixie. The Falcons are coached by Dan Reeves—or were, until mid-December, when he had to undergo heart-bypass surgery. Reeves will rejoin the club for the playoffs, adding an element of human drama to the Falcons' unlikely success story.

Vinny and the Jets

The New York Jets won the AFC East with a 12-4 record, setting a franchise mark for wins—an incredible feat, considering the Jets' woeful 1-15 season only two years ago. That, of course, was before the arrival of supercoach Bill Parcells, who has somehow been able to transform Vinny Testaverde into an effective quarterback. Testaverde, whose greatest talent had always been his uncanny ability to throw the ball into the hands of opposing players, not only led the AFC in passing, but he also broke the legendary Joe Namath's club record for TD tosses



An equally miraculous transformation took place in Buffalo, where the hapless Bills were revived after Doug Flutie took over the signal-calling duties from the injured Rob Johnson early in the season. Despite his razzle-dazzle heroics in the CFL, Flutie had always been ignored by NFL coaches, who considered him too short to play with the big boys. Finally given a chance to prove himself, Flutie led the Bills to the playoffs, demonstrating that size is less important than quick feet and a quick mind.

But perhaps the most startling performance was turned in by the Minnesota Vikings, who posted a 15-1 record while scoring an all-time NFL record 556 points: an incredible average of 35 points a game. The Vikings not only exceeded everyone's expectations, but they did it thanks to the arm of a supposedly washed-up quarterback, the electrifying talents of a rookie wide receiver, and the toe of a pint-sized kicker.

Giving Hail-Mary passes a new meaning

For years, the Vikings had been an underachieving middle-of-the-pack team. That all changed this season with the spectacular second coming of quarterback Randall Cunningham, who had retired in 1996 and was working at a granite-cutting company. Lured out of exile to serve as a backup to QB Brad Johnson, Cunningham was thrust into the starter's role when Johnson went down with an injury. Cunningham, who was unable to fulfill his awesome potential during his prime, has now found himself at age 35. He credits the turnaround to his newfound spiritual faith: God, he claims, is guiding his throws. Each time he hurls a touch-down pass, he falls to his knees and

points heavenward. Cunningham's belief that the Supreme Deity has nothing better to do than ride shotgun for him on Sundays is irritating, but most fans are willing to overlook it as long as he keeps tossing those bull's-eye spirals.

Cunningham's favourite target is rookie Randy Moss, who is not only the league's best rookie pass receiver but is tantalizingly close to being its best receiver, period. Overlooked by 20 teams in the draft because of his convictions for marijuana possession and assault, Moss has befuddled the NFL's top defensive backs with his speed and jumping ability. In Moss and veteran receivers Cris Carter and Jake Reed, Minnesota has an aerial attack reminiscent of the San Francisco 49ers in Joe Montana's glory days.

The third member of Minnesota's unlikely triumvirate is 39-year-old Gary Anderson. The South African-born place-kicker was a flawless 35-for-35 in field goals and 59-for-59 on extra-point conversions, thus becoming the first kicker in NFL history to complete a perfect season.

Blacks need not apply

The Vikings are also an NFL novelty because both Cunningham and head coach Dennis Green are black. Quarterback is one of the few positions in the league still dominated by white players. Black head coaches are even rarer: with the recent firing of Ray Rhodes of the Philadelphia Eagles, Green and Tampa Bay's Tony Dungy are the only two in the NFL.

The scarcity of black head coaches in a sport with 70-percent black players is viewed by many as a sign of the NFL's inherent racism. In the past few years, there have been more than two dozen head-coaching vacancies and not one has been filled by a black man. The NFL recently responded to these criticisms with a pilot project aimed at raising the profile of deserving black candidates.

But changing such ingrained attitudes will require more than bureaucratic initiatives. The best advertisement for black coaches would be the sight of Dennis Green triumphantly hoisting the Super Bowl trophy over his head. In this season of unfolding wonders, that might be the most welcome surprise of all.

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SPORTS

notes

By DAVID DICENZO

Bowl-ed over

I've never been the biggest college football fan in the world, but there was a day when my interest was a little more piqued than in recent years. There's always an abundance of premier matchups throughout the regular season—and I love seeing Notre Dame get their ass kicked as much as anybody—but the whole damn bowl thing has me perplexed. The system has obviously had its glitches in the past, when the choice of a national champion was subjective to say the least. But college football had a special tradition of major bowl games taking place on New Year's Day. Not only is the number of bowls embarrassing, the fact that they have broken up the conglomeration of games from a single day into many is simply terrible. By the time January 4 rolled around, I wasn't exactly glued to the TV wondering whether Tennessee could beat Florida State (in fact, they did, 23-16). The funny thing is, the television powers-that-be didn't want to chance putting the game up against the NFL playoffs on Sunday, in fear of losing valuable ratings. So is Monday supposed to be some big bonanza, or what? It's just not the same as curling up to the tube on January 1, after having

crammed a big New Year's meal down your gullet (well, at least that's the case in Italian households). And who gives a shit about the Impeachment Bowl or Iraqi Bowl anyway? They're games too, aren't they?

No silver lining

You battle your way through a tough hockey tournament and then lose the final game in an overtime thriller. You're dejected, but all in all, it was a solid showing—you should hold your head high, right? Wrong! At least not in Canada, if you're a member of the National Junior team that lost to Russia 3-2 on Tuesday. Captain Mike Van Ryn, quoted in the *Edmonton Journal*, said, "I'm not happy. Maybe in a few years I'll be happy about it. If you come here on the Canadian team, you come here to win. Although it's a silver, it's not what we wanted. It's tough to accept."

There's something systematically wrong when a bunch of teenagers are put in a lose-lose situation; win a gold medal, and it's merely expected; don't win the gold, and you failed—miserably. Of course, last year's eighth place finish did necessitate some vast improvements, but the fact remains that entirely too much pressure is placed squarely on the shoulders of a bunch of kids who, in the real world, should be worrying about weekend parties and what university they're going to attend. Not so here. The Canadian team bears the weight of an entire nation, and in my opinion, the fact that this tournament was held in Winnipeg added even more pressure—the hockey-starved town

was dying for a gold medal. These young men, and everyone in the country, should be proud. Period

If it's broke, fix it

This headline could easily be a reference to Oiler captain Kelly Buchberger's arm, which snapped in two places after Kings defenceman Mattias Norstrom labeled the Edmonton forward earlier this week. The reference is a little more encompassing than that.

though. Something needs to be done to this team—fast. Yup, the 4-3 overtime loss to Los Angeles was painful indeed—not only because there's an additional 'L' in the column, but also because the roster was shaved down further with the injuries to Buchberger and d-man Roman Hamrik, who took a puck to the face. A trade was virtually necessary just to shake things up but now it's needed just to fill some holes Enter Slats

What started out as a most promising season has quickly

degenerated into a huge mess (or spill, if you will) in need of a clean up. The only bright spots from last Tuesday were Billy Guerin making the scoresheet and the ongoing re-emergence of Ryan Smyth, who was in a slumber for the entire season. Solace comes in two forms: 1) Doug Weight should be back relatively soon, and 2) the Northwest just sucks. One more surge and the Oilers can still take top spot in their division

But that better be soon.



By STEVEN SANDOR and JOHN TURNER

This week, Vue press-box fixtures John Turner and Steven Sandor promise not to blast the referees—after all, it could be worse: the NHL's refs could be as bush as those in the NFL. Wonder how much the zebras were paid off by the 49ers to miss Jerry Rice's fumble in the final two minutes of their game against the Pack...

Topic: No! The other way!

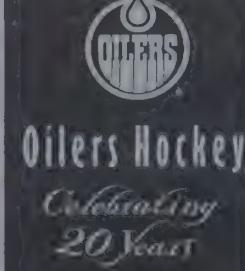
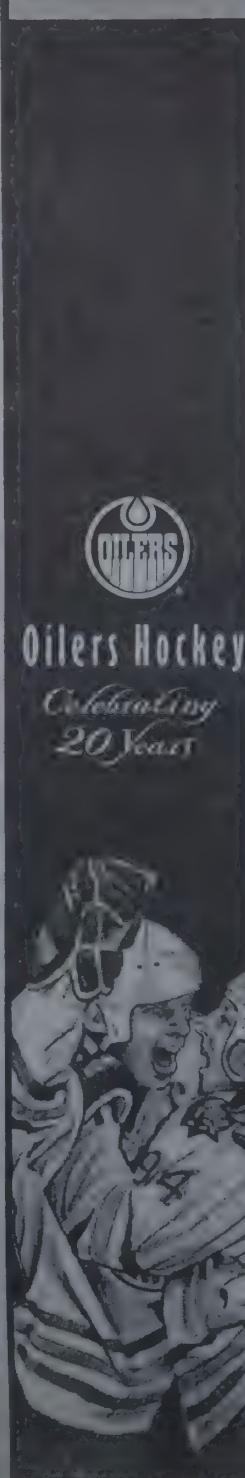
Steve: When it comes to scoring on your own net, no one ever will ever displace Steve Smith in the hearts of Oilers fans. But in the space of one week, two NHL defenders did the unthinkable: deposit the biscuit in their own basket. First, Janne Niinimaa had a brain freeze in the Oilers' match-up against Montreal. With the goalie out of the net on a delayed penalty call, Niinimaa threw a hard pass back to the point. One problem: he had just vacated the point. The puck went into the net, and Mark Recchi performed a rare feat: he got credit for a goal and got sent to the penalty box on the same play. Later in the week, Devils defenceman Lyle Odelein did the same thing: put the puck into his own net thanks to an ill-advised pass on a delayed penalty.

John: The thing about Niinimaa's own goal, though, is that you or I—or even Janne, for that matter—could spend all day shooting the puck from the corner of the rink trying to bank it into the goal at the opposite end, and how often do you think we'd hit it? Sure, it was probably a bad idea to send that puck back to the point, but what were the odds that it would hit the right couple of feet of boards resulting in a goal? That was unlucky and something that the Oilers really didn't have a lot of control over. It even picked them up for a few minutes, and we saw them tie the game before the end of the first period. What was disappointing was something they did have control over: their lack of emotion in the second. It's bad enough that all those French people showed up to ruin the game for everyone else, all decked out in their red and white, but why did Edmonton have to give up against a team that doesn't come close to matching them in talent?

Steve: How many goals have you ever seen scored when a team adds the extra attacker? I can't remember too many. Is pulling the goalie too big a risk? Sure, goals on your own net don't happen very often, so I'm probably exaggerating the point. But somewhere along the line, coaches have to forbid hard back passes on delayed-penalty situations. With today's bad ice, it doesn't take much for a puck to hop over someone's stick and end up in your own net.

John: I don't think it makes much of a difference, and we probably won't see any more own goals for quite some time.

Oilers



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CONDITIONS REPORT

Warmer temperatures continue at our favorite hills most above -10°C on Wednesday. This report is our report as of Wednesday morning.

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it's the bear out here

Become Kananaskis fodder at Fortress and Nakiska

By HART GOLBECK

The Kananaskis Valley is only one hour from Calgary. Here you'll find two ski resorts: Fortress and Nakiska.

Nakiska was the site of the 1988 Winter Olympics, and it caters to ski racers to this very day. Early in the season, it's only open to the national race teams as they prepare for the upcoming World Cup season. Hydrants dot the entire hill; this, one of the world's most extensive snow-making systems, can cover 85 per cent of the terrain in case Mother Nature doesn't cooperate. The system hasn't been needed as much this year as it has in the past, since snowstorms have dumped plenty of white stuff on the slopes.

Even though it has been the site of many races, Nakiska offers skiers a tremendous variety of terrain, with 70 per cent of its runs rated for intermediate skiing. There are two half pipes, as well as plenty of challenging natural features for boarders.

Eye-Opener is a great run to start the day. It's a wide-open slope with just the right pitch to get those muscles warmed up. For beginners, Homesteader is a gentle, lengthy run from the top of the Olympic chair to the bottom. Experts can let loose from the Gold chair on runs like Bull's Head and Whoop-Up.

The base lodge is fantastic—for many years it was the best in the Rockies. It's two stories tall and you can relax on the balcony and watch skiers go by. Inside, you'll be treated to two huge stone fireplaces and an awesome variety of cuisine, including a great daily brunch.

Watch Me and learn

Farther down the road is Fortress Mountain. Fortress has the highest base elevation in the Alberta Rockies, with an average annual snow dump of 630 cm. Here, at the home of the Canadian National Freestyle team, you can take in skiers flipping through the air or bashing moguls to the finish line virtually any weekend. Boarders can find fantastic natural terrain perfect for tricks or launching. Fortress has great glades as well as groomed runs. Cauldron is as sizzling as the name implies, if you're an exhibi-

tionist, then Watch Me under the Canadian triple chair is the place for you. Fortress may provide the biggest bang for your buck, as lift tickets have been reduced for the entire year to \$29. You can move over and ski at Nakiska with the same lift ticket at any time during the day.

Accommodations of all kinds can be found in Kananaskis Country. The Lodge at Kananaskis is a first-class CP Hotel with deluxe as well as affordable room/ski packages. The Kananaskis Inn is slightly cheaper, but offers great rooms as well as a friendly pub with dartboards and pool tables. The best deal is up at Fortress, where you can rent a chalet that sleeps 10 for \$150 a night. Each unit has three bedrooms, two bathrooms, kitchenette, living room and fireplace.

So load up your van with friends and head for Kananaskis Country where you may follow in the tracks of Olympic champions at Nakiska, or pursue the higher (and cheaper) altitudes at Fortress. ☺ Reservations: 1-800-258-7669 Fortress Chalets: (403) 591-7108



Jan Tomlinson

Teach the children well

Panorama has a new lift called the Wonder Carpet. It's ideal for helping pre-schoolers build confidence in their abilities. Panorama's school of skiing (SIS) is famous for the expertise of its ski instructors and this lift is a terrific addition to the school's great array of teaching tools.

Survey says...

Yes, it's big business. Recent results of an extensive survey conducted by the Snow Sports Industries of America indicated that there is a pile of money being spent in the U.S. Some of the survey's findings:

Dollars spent, 1996-97—apartments: \$483 million; equipment: \$707 million; accessories: \$398 million; total: \$1.59 billion.

Participants, 1996—alpine: 10 million; snowboarding: 3.7 million; cross-country: 3.4 million.

Think about it: three-quarters of a billion dollars on equipment alone, just in the U.S. I would love to see the worldwide totals for the industry.

try. Just might have to build me a ski factory!

Board of health

Should ski patrols wear snowboards? Since ski resorts aren't just for skiers anymore, we wondered what some of the locals would think. We talked to an assortment of people at some of the hills and received the following comments:

Mr. M., ski patrol director: "We know our clientele wouldn't feel right about being treated in a medical situation by a snowboarder."

Mr. H., ski patrol director: "It's not really a matter of equipment, it's a matter of medical certification, and if they can perform all the duties required."

Mr. R., just a really cool guy and our hero: "Perhaps more important is the image that snowboard-riding patrollers bring to skiers. For those guests who still view snowboarders as serial killers, patrollers on boards are an obvious reminder that stereotyping any group of mountain users makes no sense."

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Warding off mountain madness

By COLIN "ZEKE THE SKI FREAK" CATHREA

There you are, driving up to your favourite ski area. The weather forecast calls for 20 centimetres of fresh powder. The temperature could be dropping, but you've got plenty of warm clothing. However, the events that unfold over the next 24 hours force you to spend the remainder of your ski vacation in the condo. What could have happened? Your equipment was properly adjusted, and you're a safe skier! Trust me: I've seen it happen lots of times, for several key reasons. So here they are: the four unforeseen factors that could lead to mountain madness.

The first and most overlooked is altitude sickness. Some ski areas have base elevations over 8,000 feet. Once you take a high-speed quad chair lift, you'll find yourself at over 10,000 feet. You're not



accustomed to this elevation, and you take off like a bat out of hell. The heart rate soars, and you feel a little light-headed. If you keep up a good level of aerobic activity, you could find yourself with secondary symptoms such as nausea and headaches. If you get a good dose of altitude sickness, the symptoms could ease up by the evening, but severe insomnia may still await you.

How do you guard against altitude sickness? Find out how high an elevation you're going to be skiing at. If it's above 8,000 feet, go easy the first day and allow your body to adjust to the new distance above sea level. Eat light, drink lots of water and avoid alcohol. If the problem persists over time, there's lots of ski areas lower in elevation.

Won ton behaviour

Second on the list is snow blind-

ness. The sight of sunlight reflecting off the snow at higher elevations can burn the old retinas right out of your head. Factor in the intensity of the sun in the spring and the thinness of the ozone layer, and you've got potential trouble.

If you ski with goggles or sunglasses that do not remove all of the UV light, your eyes get tricked into believing that it's okay to open up wide. All that could remain of your eyeballs are two shriveled black won tons. (Okay, I'm exaggerating, but you get the point.)

If your eyes feel like they have a bit of sand or grit in them, you're probably in the preliminary stage of snow blindness. So what do you do? Always wear good eye protection. It's that simple. The only way to rid yourself of this sickness is resting in a darkened room. No reading or sex. Well, maybe sex.

The third and fourth manifestations of mountain madness are

better known. They are hypothermia and frostbite. To prevent hypothermia, wear clothes that are just warm enough. If you dress too warmly, you'll get soaked with perspiration. Watch for shivering. Dress in layers. Go inside if you feel real cold.

Skin deep

When tissue begins to freeze, it's frostbite. (You can spot frostbite easily: it's when your skin turns white, even if you're dark skinned.)

Visually check your ski partners exposed skin, especially the face. Frostbite is usually hard to feel because the skin is nearly dead. If you've got it, put a warm hand on it and go inside. Don't rub it or hold it next to a source of heat like a fireplace or nuclear reactor.

If you keep these tips in mind, you can stop the terrible cycle of mountain madness.



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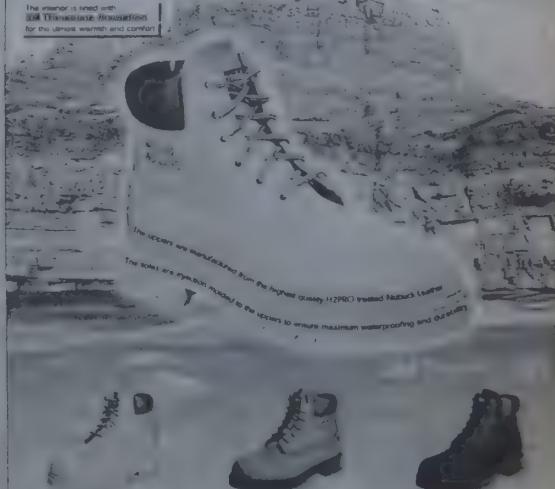
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Down the Boulevard to the Amazon

By ROSENA UNDERPASS and ALBERTO D. VILDIGOYA

If you think Edmonton's music scene is rather grim these days, you might want to hop on to your virtual surfboard and check out a few sites on the Internet. Not only can you purchase those CDs not available in local stores, you can tune in to live concerts. For free.

Some of the top sites for discs include Music Boulevard <www.musicbldv.com> and Planete Laser <www.planete-laser.com>. The former provides all your basic music needs (and tells you what other shoppers are buying) while the latter has a great catalogue of German, Spanish, Italian and French artists, particularly Johnny Halliday (a young pop sensation in the '50s still performing in his 50s) and the consummate chanteur, Serge Gainsbourg.

As for more obscure trippy artists, take a peek through the jungle of musical delights at Amazon.com <www.amazon.com>. While the site is known for specializing in books, it seems to get first dibs on newly released discs. If you're fan of the click-clacking noises of Ilford, England's Squarepusher or the more ambient style of Germany's Squarepusher, head straight for Amazon.com.

Free concerts?

Each of these sites accept credit card payments, but if you're afraid of e-mailing that information, you have the option of faxing it as well. Delivery is fast in most cases, although Planete Laser outshines them all. Based in Switzerland, the company consistently ships orders in less than a week—even during the frantic lead-up to Christmas—and delivery charges are usually up to about five bucks.

If you're short of cash in these post-Yuletide months, take heart—there are ways of accessing free

Home Page

continued from page 10

Websites devoted to a single artist or musician are common. Often these are fan-built, supplementing some sort of official site, but usually the official site pales in comparison to what one unpaid, motivated fan will put together. Still, Bob Dylan's official website <www.bobdylan.com> is actually pretty good and quite pleasantly designed. It features a searchable index of all his lyrics, linked to sound samples of the recordings, cool pictures of the Bobster—there are even otherwise-unreleased songs from live performances (mostly from the late '90s) in Real Audio format.

Or like the creation of the Urkelbot

Did you ever have a favourite TV show that you felt just ran out of steam, or maybe veered radically off course with strange plot twists in an effort to inject some life into its flagging ratings? It seems to have happened to just about every program. One moment, the crew of the original *Star Trek* is dealing with time-travel paradoxes; six months later, McCoy is wiring Spock's brain back up—neuron by neuron—after some aliens stole it.

music through the Internet. Both Live Concerts <liveconcerts.com> and Rolling Stone Network <rollingstone.com> offer free webcasts of pre-recorded live concerts. Of the two, Live Concerts has a wider and better range of music. A sample of what's coming up this month on Live Concerts includes Candlebox on January 17, Son Volt with Better than Ezra on the 20th, Rod Stewart on the 21st, Howard Jones and Men at Work on the 22nd and the Cramps on the 27th. During the same interval, Rolling Stone Network can only boast to have Motley Crue on the 11th, the Foo Fighters on the 20th, Howard Jones on the 22nd (hmm, could it be the same concert offered by Live Concerts?) and a smattering of smaller, annoying wanna-be indie rock acts.

To hear these concerts, you must download a version of RealPlayer, which is conveniently located on both sites. You have two versions to choose from—the free, slow RealPlayer or the faster, more expensive RealPlayer Plus G2. It sells for \$29.99 U.S. and is only compatible with Windows 95, Windows 98 and Windows NT 4.0. If you decide to shell out the cash, you can order it directly from RealNetworks <www.real.com>.

If you have a favourite music video that you just can't get enough of, Rolling Stone Network outdoes its competitor mouse-down. In this department, Rolling Stone Network really can claim to boast hundreds of selections, ranging from Big Bad Voodoo Daddy to Marilyn Manson. Once again, you need to download RealPlayer before you can begin programming your very own music video channel.

Mmm...synthetic breasts

Finally, for those who want to see something a little more funnier than Marilyn Manson's synthetic

On romantic sitcoms, you can always expect a baby, a marriage or someone's mother to move in.

Well, somebody named John Hein has set up a site called Jump the Shark <www.jumptheshark.com>, which is devoted to the turning points in TV series. The site's name comes from a *Happy Days* episode (a cliffhanger two-parter, if I recall correctly) in which Fonzie attempts to water-ski over a shark, clearly indicating a show well adrift from its original premise.

It's a democratic website. You can join thousands of others and vote on the shark-jumping episode or any of the 350-plus programs listed, from *The Six Million Dollar Man* (the Sasquatch one, of course) to *The X-Files* (many people feel it hasn't jumped yet). Some categories have been established to help you identify those jump moments, common signs that the beginning of the end is at hand. One actor taking over another's character (like the new Darrin on *Bewitched*), for instance, maybe an episode broadcast live or otherwise presented as a special event. Near as I can figure, about half the episodes of *M*A*S*H* qualify for inclusion somewhere on this site. But then, I'm still bitter that nobody cried when *Alf* went off the air.

breasts, check out The Archive of Misheard Lyrics <www.kissthisguy.com> for a lot of laughs. This site is a repository of misheard lyrics for, to be technical, "mondegreens" —Ed., submitted by hundreds of dimwits who all seem to discover the truth while barrel-rolling around in cars. (It's name, by the way, comes from the often misheard chorus of Jimi Hendrix's "Purple Haze." Think about it—or read the sidebar!) Unfortunately, the site is set up somewhat awkwardly and is no longer taking new submissions, but if you have some time to kill, it's worth the frustration.

Here's a sample of the 1,783 misheard lyrics available from <www.kissthisguy.com>:

Song: "The Christmas Song"

Lyrics: "Chestnuts roasting on a open fire, Jack Frost nipping at your nose."

Misheard as: "Chipmunks toasting on an open fire, Jack Frost ripping at your clothes."

Song: Chumbawamba, "Tubthumping"

Lyrics: "I get knocked down but I get up again..."

Misheard as: "I get no tongue but I get up again..."

Song: Spice Girls, "Wannabe"

Lyrics: "If you wanna get my lover, you gotta get with my friends."

Misheard as: "If you wanna do my mother, you gotta get her a Benz."

Song: Theme to *The Flintstones*

Lyrics: "Let's ride with the family down the street, through the courtesy of Fred's two feet."

Misheard as: "That's right, with the family down the street; Wilma, will you see if Fred's asleep?"

Song: John Travolta & Olivia Newton-John, "You're the One that I Want"

Lyrics: "I got chills, they're multiplying, and I'm losin' control."

Misheard as: "I got shoes, they're made of plywood, and I'm losin' the bows."

Song: The Beatles, "Lucy in the Sky with Diamonds"

Lyrics: "Lucy in the sky with diamonds..."

Misheard as: "Lucy's getting high with Linus..."

Song: Bruce Springsteen/Marlene Mann's Earth Band, "Blinded by the Light"

Lyrics: "Revved up like a deuce, another runner in the night"

Misheard as: "Dressed up like a dude, another boner in the night."

"Wrapped up like a douche, a little odour in the night."

"Caught up in the noose, and now you're swinging in the night."

"Racked up like a moose that's been run over in the night."

"Rap duck like a goose and gave a lunar in the night."

"Look up to the north and see Big Dipper to the right."

Alberto's favourite, honest-to-God misheard lyric is by Kiss: "I wanna rock and roll all night—and part of every day." It made perfect sense to him as a kid—after all, you gotta take a nap sometime.

MUSIC

MUSIC

notes

By GARY McGOWAN

Alma mater of fact



The University of Alberta is in the midst of Campus Pride Week, the seven days the U of A sets aside every year to tout all the wise and wonderful things that make the institution such a noble place in which to while away your 20s. Not that the U is without its distractions—passing away time in the Power Plant while listening to a rock 'n' roll band has become one of the finer campus diversions in recent years. That sort of non-academic nonsense usually didn't rate mention as a source of campus pride until this year.

The Student's Union entertainment operation is running a Battle of the Bands in the campus bar on Saturday night. Participating groups qualified on the basis that at least one member of the band was a student at the U of A—Dive, Billingsgate, Buck Wild, Rumblefish and Whoville will perform Saturday night in the event. The five groups will offer proof that band practice and a decent grade point average are not incompatible pursuits. They'll also compete for the big prize: a chance to be the Edmonton representative in a proposed prairie campus band battle that would involve acts from similar events at the Universities of Calgary and Saskatchewan. Saturday's winner will also be guaranteed several return dates on the Power Plant stage as both a headliner and opener for some yet-to-be-determined touring act.

The judging panel will no doubt be swayed by whatever loud and boisterous response each band generates. Fans of the aforementioned bands would do well to show up in force and make copious amounts of noise in response to their performances. It won't change anybody's grade point average, but a win in Saturday's competition would sure help justify all the time spent hitting the bars instead of the books.

(Pictured: Whoville)

The state of Church



Cindy Church has one of the purest voices in music—it can hush a noisy room and take a listener to the very heart of a lyric line. It's also a voice that's best appreciated live—all of which makes Saturday's Full Moon Folk Club presentation of Church at Bonnie Doon Hall such a special event. Her career as both a solo artist (her 18-month-old, self-titled Stony Plain Records release is her third CD) and as a member of Quartette has been enjoying steady growth for most of the '90s. She's

been performing on larger stages in bigger halls in the last couple of years, so catching her in the company of a few hundred others in a local community hall is a treat for fans of her simple and direct approach to singing.

Saturday's show will also be a bit of a homecoming for Church. The native of Bible Hill, Nova Scotia achieved honorary "Alberta Girl" status when she took up residence in Turner Valley and lent her vocals to Ian Tyson's famed series of "cowboy albums" (*Cowboyography, I Outgrew the Wagon and ... And Stood There Amazed*), toured with his band and did a stint as one third of the Great Western Orchestra. Since the release of her new disc, she's relocated to Toronto to be closer to her Quartette mates. But the strong country/roots flavour of her music remains unshakable. Join a few hundred of Cindy Church's close friends for a bit of a homecoming show—the cold outside will be more than offset by the warmth of her performance. It's too bad the hall doesn't have a fireplace.

A taste of boogie oogie oogie, honey



The last time the word "boogie" was in vogue in the music business, flare pants were on their first go-round as a fashion statement. But the word is making a comeback (along with the flare pants) thanks to the crew of A-Channel's *Big Breakfast*. Hosts Steve Antle and Mark Shultz, along with show producer Don Marcotte, have formed the Big Breakfast Boogie Band and the emphasis is on "boogie"—as in get them dancing.

"Definitely," says Marcotte, the Boogie Band bass player. "We pick songs we think will get an audience on the dance floor." The Big Breakfast Boogie Band will test their mettle Saturday night at the Sidetrack Café, their first headline gig for the always dance-hungry weekend crowd. The band had its gestation last fall at a Rainbow Society fundraiser. "They were holding a media band night as part of the event," recalls Marcotte, "and they'd heard that Mark Shultz played the drums."

Shultz had, indeed, pounded the skins in a couple of different groups in his previous life in Halifax. Antle frequently accompanied Shultz on bass. In response to the Rainbow Society's call, the two decided to reactivate their musical careers. Antle switched to vocals, Marcotte picked up the bass and a band was born. "We had so much fun at the fundraiser that we decided to keep going," laughs Marcotte. New A-Channel entertainment reporter Shannon Tyler has been added as a vocalist. Members of the Craft and the Single Malt Blues Band are the ringers on keyboards, guitar and horns who round out the group's sound—all of which would add up to a floor-clearing publicity stunt if the band didn't have the chops to deliver the songs live.

"I've played bass for years," says Marcotte, recalling his rock 'n' roller days in Ottawa, "and not too many people know that Mark Shultz spent time at the Berklee School of Music in Boston studying drums." Tyler has lent her vocals to several musical theatre productions in the city and,

asserts Marcotte, is "an amazing singer." All of which means you're flying with professionals as the Big Breakfast Boogie Band plays its first headline gig—and returns the word "boogie" to the lexicon.

Praise the Lord and pass the bluegrass

Has your church attendance been flagging, friends? Is the service too early on Sunday morning and the sermon lacking in *je ne sais quoi*? The City Media Club has the answer. You'll be walking much closer to the Lord if you take the time to attend the special bluegrass gospel concert the Media Club is staging on Sunday afternoon. Fran Sinclair and Johnny Waniani are the featured performers, accompanied by the Little Ole Opry band Bluegrass is a genre chock full of great, uptempo inspirational tunes that are just the ticket for putting you back in touch with your spiritual side. Best of all, for those who find themselves deep in Satan's grip on Saturday night, the Sunday show doesn't begin until 3 p.m. That should allow sufficient time to shake off the weekend demons and get down to the club for the afternoon show.

Brant loyalty



Week two of the Festival Place singer/songwriter series rolls Wednesday night with Terry Morrison, Tom Roshkov and Al Brant. The concert will be the first solo stand in many months for Brant. He was a member of the cast of the Christmas Carol Project, which played the Catalyst Theatre in December (Brant played the Ghost of Christmas Present). Otherwise, he's most often seen as a member of Tacoy Ryde. As to his own thing (he released one CD in 1995), Brant admits to being a "bit lazy." "I finally gave myself a deadline," he admits, "to get some songs completed and start thinking about another solo disc."

Since becoming an integral member of Tacoy Ryde, Brant has been very involved in that group's forthcoming CD release. "Most of my writing efforts have been with that band in the last while," he says. Tacoy Ryde has completed principle recording of that disc at the band's Crown Town Studios and, as Brant puts it, is just waiting to put the "icing on the cake" (the mixing, mastering and manufacturing) before the still-untitled CD is issued this spring. Brant plans to play a couple of those soon-to-be issued Tacoy Ryde songs on Wednesday night along with some of the new songs he's roadtesting for his own CD.

Brant was less than satisfied with his 1995 release. "I've been guilty of rushing through recordings in the past," he says, "but this time, I plan to take as much time as I need." His timeline for completing a new disc is hazy, but he does promise that he'll be creating "more of an acoustic sound" on his next outing. That's a format in which Brant shines. For those attending the show, that's also exactly the format in which Brant will play voice, guitar and some fine songs.

the rev

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MUSIC

all that jazz

By PETER NORTH

Bopping around the 'Net

Any jazz fan who hasn't locked onto the Internet and chased down some jazz websites should give it a whirl, since the Net offers a seemingly never-ending stream of information on every jazz-related topic imaginable, all of it just waiting to be dialed up

Edmonton isn't exactly what you'd call a regular stop on the jazz touring circuit, and as a result, we rarely even get reliable second- or third-hand jazz information. Furthermore, many of the jazz magazines on the racks are strictly feature-oriented, and it's rare to find jazz news of any significance in the daily paper or on the tube

This fact finder likes to hop onto the Net at [www.speakeeasy.org/nwjazz](http://www.speakeasy.org/nwjazz).

This site will fill you in on who's doing what in the thriving Pacific Northwest jazz scene, including festivals, club dates, and recording sessions. It also offers links to a jazz in France site, The Houston Jazz Update Centre, the Jazz Buff Website and a very informative site created by the American Jazz Symposium, a California organization dedicated to promoting and preserving jazz heritage and performance.

Their site reveals what an organization with a vision and some motivated key players can accomplish. Scrolling through the list of seminars, programs and concerts the Symposium's organizers have presented over the last few years is a truly inspiring experience.

The AJS's officers all have impressive credentials as players, broadcasters, and educators, and it's pretty clear what a far-reaching impact their collective commitment has had in that state.

If you're heading to the States, it's a good idea to hop onto the Net before you leave and find out what is happening in the jazz community of your specific destination; it could make your leisure time all the more enjoyable.

Kirkland sallies forth

One bit of news I came across on the Net a few weeks ago, however, wasn't the kind you ever want to hear.

The news was the death of the gifted pianist Kenny Kirkland, who was found dead on November 13 of an apparent overdose in

his New York City apartment.

Kirkland, who was 43 at the time of his death, boasted an impressive résumé, including lengthy stints with Sting and both Wynton and Branford Marsalis, as well as numerous sessions that found him adding dimensions to the recorded work of Michael Brecker, Kenny Garrett, Stanley Jordan, Youssou N'Dour and even pop musicians like Steve Stills and David Crosby.

Two of my favourite Kirkland sessions were on albums by Branford Marsalis. The first, the 1986 release *Royal Garden Blues*, contains "I Heard You Twice the First Time" and a Kirkland original entitled "Dienda."

The other is a session that found Marsalis, Kirkland, drummer Jeff Watts and bassist Robert Hurst immersing themselves in the blues. Guests on the five-star outing included John Lee Hooker, guitarist Russell Malone, Joe Louis Walker, Wynton Marsalis and B.B. King.

King, Kirkland, Branford and the rhythm section shot a visually stunning video of the tune "B.B.'s Blues" which turns up once in a while on Bravo! The only major-label disc featuring Kirkland as a leader is a classy self-titled set he released on GRP in '91. It turns up in the cutout bins from time to time.

If you want to read some of the tributes to the late musician, point your browser to www.jazz-houston.com and then scan the news headlines. There are some heartfelt words from Branford Marsalis, who was understandably shaken by the tragic death of his friend and *Tonight Show* bandmate.

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MUSIC

From Stockholm with love

By YURI WUENSCH

Imagine that DJs are, in fact, special agents. There are good agents, like James Bond, and bad agents—say, either Mack Bolan or Maxwell Smart. Cari Lekebusch is good. Very good, in fact, but his espionage skills don't get much of a workout in his native Sweden.

"Basically, there is no scene here in Stockholm," says Lekebusch. "I think it's pretty bad. There's only one local radio station that devotes any time to electronic music, and that's only an hour a week. Aside from that, there is no media coverage at all."

On the (snow-covered) surface, Edmonton has that much in common with Stockholm. Only CJSR devotes regular time to electronic music, with a block of shows on Saturday afternoons. Still, Edmonton's electronic movement is waking up. Techno receives regular play at clubs like Rebar and Lush, and other venues have begun to realize it's no longer a passing fad. Even raves have become regular and established events in Edmonton. Alas, the same cannot be said for Stockholm.

"There aren't many clubs in Stockholm and the ones we do have are regular dance clubs. There are no clubs with an edge or concept clubs that specialize in house, techno or drum and bass," says Lekebusch. Rave and techno events only happen six to eight times a year at best, and Lekebusch bemoans the fact that "there simply aren't enough people here to make it happen."

Fighting this cold war is Lekebusch, who has been collecting records since age 10. "I first discovered techno around '86 and continued to collect hip-hop, electro and early house and garage," he says. In the late '80s and early '90s, he began to buy equipment and DJ on a regular basis. He now has his own label and studio, Hybrid Records.

Like many artists, Lekebusch started his own label as a means of retaining creative control over his work. Hybrid's formation was also a result of the reaction from major record labels towards his music. "Most of them didn't like my shit, at least the shit that was 100 per cent original Lekebusch material," he says.

Vinyl analysis

That's difficult to imagine. If there's anything wrong with Lekebusch's music, it's that it's almost too unrelenting, a great blend of electro, acid and trance with heavy-hitting beats. Lekebusch's material is available almost exclusively on vinyl from Hybrid's catalogue of over 40 titles.

"It's more fun to play vinyl," says Lekebusch. "I like the sound quality and, as a DJ, it's easier to control." He says vinyl's potential hasn't been fully realized, but does acknowledge that, with CDs a music industry standard, the problem of his catalogue's inaccessibility arises.

"It's difficult to get good production quality with vinyl, and

CDs are quicker and cheaper," he admits. Still, vinyl is what got him started and turntable-less fans need not worry, as he plans more CD releases. "Lots of my supporters have asked for it and I'm planning a CD compilation of my Hybrid material in the near future," he says.

Touring is not as much of a priority as it once was for Lekebusch. His focus now rests primarily on his music and his company. "A couple of years ago I was spinning almost every week end," he says. He has played at such notable events as Mayday in Germany and Borealis in France, but doesn't find the experience as fascinating as he once did. Still, he and partner Adam Beyer are planning a tour for 1999-2000.



Cari Lekebusch

Lekebusch—Cari Lekebusch

And what does the millennium hold for the music of the future and for Lekebusch? "No one thing has kept me in the industry," he says. "The key is to keep on changing." Change seems to be inevitable;

there were after all four different incarnations of James Bond.

Learn more, and more importantly, hear more of Cari Lekebusch's music at Hybrid Records' home page: www.alonet.se/~hybridpd. Web-heads can also check him out in a live Real Audio set at www.betalounge.com.

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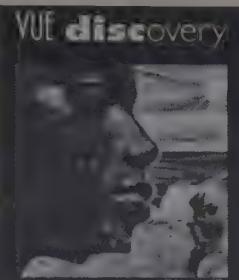
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Miles Davis *The Complete Bitches Brew Sessions*
(COLUMBIA/LEGACY)

Okay, I'll admit it. I love *Bitches Brew*, and one of the reasons I love it has to do with cultural imprinting. Miles Davis's classic double album was among the records I heard the night I discovered jazz and alcohol (but that's another story), and it was one of the records I took with me under my arm as I staggered home from the draft dodgers party I had somehow stumbled into. Waking the next morning with the mother of all hangovers, I booked off school and spent the day listening to my borrowed treasures on Mom's big Silvertone console, in my groggy state, albums such as *Bitches Brew*, Ornette Coleman's *Free Jazz*, and Archie Shepp's *The Music* made perfect sense. Thirty years later, they still do.

This year has seen wonderful tributes to Davis's electric sound from New York City's Bill Laswell (*Panthalassa*) and the California duo of Henry Kaiser and Wadada Leo Smith (*Yu Miles*), but the real tribute to the trumpet's inexhaustibly innovative mind is the way so many of his 30-year-old discoveries have recently crept into the fringes of pop. The entire trip-hop genre owes a lot to his albums' utilization of musical space and languid, druggy atmospheres; the rhythms he concocted along with percussionists Jack DeJohnette, Don Alias, Billy Cobham, and Airto Moreira have resurrected as drum n' bass, the way he brought together African-American, European, Latin American, and South Asian musicians prefigured today's world-beat multiculturalism.

And Leo Macero's impeccable production work and the four CDs contained in *The Complete Bitches Brew Sessions* sound utterly contemporary, even though they were recorded between August 19, 1969 and February 6, 1970. There are passages here that would surely get a modern dance floor grooving, as well as moments of almost-musique-concrete-like abstraction, and even a few sing-along melodies. And, although jazz traditionalists complained at the time of *Bitches Brew's* release that Davis's music was boring and monochromatic, what's striking here is its diversity of sound—from John McLaughlin's astigent guitar on Joe Zawinul's "Double Image" to the insinuous interplay of electric pianists Zawinul and Chick Corea on "Lonely Fire," with, of course, the leader's mournful trumpet crying muezzin-like over everything. *Bitches Brew* loses nothing in being expanded from two LPs to four CDs. There's just more pleasure.

Alexander Varty

Various artists *Tommy Boy's Greatest Hits* (TOMMY BOY)

Music is one of those amazing things that can elicit memories of days long past. I can listen to a certain song and virtually place myself in a setting from five, six or seven years prior. After giving the four CDs of *Tommy Boy's Greatest Hits* a lis-

New Sounds

This week's newest discs

ten, I recalled nights of my youth—shakin' my ass at clubs, gettin' drunk and stupid... all that good stuff. Make no mistake, this collection isn't one that'll go down in the annals of music history as "a work of genius" or "groundbreaking material"—it simply is what it is, beats to listen to while dancing and drinking. Even minus some of the crap (e.g., Coolio, Stetsasonic), the four discs each contain their fair share of good contributors, including De La Soul, Afrika Bambataa, Queen Latifah and Naughty By Nature. You might cringe every now and then when tracks like "The Humpty Dance" from Digital Underground play, but take my advice—just pretend you're a kid again, when you were more naive and much less critical. There's more than enough solid, fun songs on these CDs to include in your collection. And when you're closer to mid-life than you are to your teens, anything that can make you recall those missed up, youthful days is a good thing. **♦♦♦**

David DiCenzo

Stan Getz *Stan Getz Plays Music from the Soundtrack of "Mickey One"* (VERVE)

Movie buffs remember *Mickey One* mainly as the murky, arty Warren Beatty film in which director Arthur Penn first experimented with the techniques that would pay off a few years later in *Bonnie and Clyde*. Jazz fans, however, remember the film as the follow-up project for Stan Getz and composer/arranger Eddie Sauter after their masterpiece 1961 album *Focus*.

The *Mickey One* soundtrack, long out of print, has now been reissued by Verve in a package full of alternate takes and arrangements. And whereas *Focus* was mainly a showcase for Getz's astonishing improvisational skills, the sound-track format, which requires the mood (and melody) to shift more quickly and unexpectedly, gives Sauter a chance to show his chops.

Sauter began his career as an arranger for the Benny Goodman band, but his complex and adventurous compositions found little favour with the more traditional-minded Goodman. Here, Sauter stretches out, tracks like "Mickey's Theme" and "As Long As I Live" fairly drip with film-noir ominosity. On "Is There Any Word From the Lord?" the orchestra sounds like a Salvation Army band conducted by Kurt Weill.

Getz gets to do some furious blowing on "Once Upon a Time," though, and his quadruple-overdubbed solo on "Mickey's Flight" anticipates Bill Evans's most ambitious studio experiments. **♦♦♦**

Paul Matyrychuk

Queen *The Crown Jewels* (Hollywood/PolyGram)

Don't let the oversized imitation-velvet box fool you—this cheaply designed collection is nothing more than a digitally remastered reissue of the band's first eight studio albums. Unlike most box sets, there's nothing previously unreleased here—nothing rare, nothing live. Instead of paying dearly for *The Crown Jewels*, you could buy all these CDs at the regular "classic rock" price and still have enough left over for a tasty dinner out. But then you wouldn't have that pretty blue box.

The brainiacs at Hollywood Records must have thought it would be clever to package these eight discs like tiny LPs, re-creating the original album layouts and even using little paper envelopes to hold the CDs. Unfortunately, now you

need a magnifying glass to read the lyrics for "A Night at the Opera," and the lyrics for "A Day at the Races" are just a blur. You could look up the words of each song in the accompanying 90-page booklet, which sticks with the *Crown Jewels* program by not offering anything new or interesting in the way of Queen info and memorabilia.

As for the music itself, although I adored Queen's early LPs, I gave up on the group when it released its sixth album, 1977's *News of the World*. Unlike millions of others, I couldn't stand the cheerleaderish hit "We Will Rock You"—I still dread watching hockey games in case that tedious chant erupts over the PA system. And "Bicycle Race," the absurd hit from 1978's *Jazz*, made me wonder how the group that had won me over with "Keep Yourself Alive" could be stooping to kooky vaudeville bombast. The band redeemed itself somewhat with 1980's *The Game*, which boasted better singles ("Another One Bites the Dust," "Crazy Little Thing Called Love") and less filler. So the good news is, if you toss out the two real duds in this bunch, there's plenty of room to keep your weed in there. **♦♦♦**

Steve Newton

Nigel Richards *611 DJ Mix Series Vol. 2* (611/AO!/Ozone)

Should continuous DJ mix CDs be filed under "various artists" at the record store or under the name of the DJ who mixed it? Who are DJs but people who have a good ear for music and an aptitude for splicing a bunch of cool songs together? Don't the artists who get mixed into these CDs get lost in the shuffle while the master mixer steals all the credit? But if these individual artists were any good, wouldn't they be putting together their own compilations? (Actually, Nigel Richards does include his own material on this particular disc.) I have a notion this CD will be found in the V/A section of local record shops and not under "Richards, N." But do make the effort to look for it, no matter which bin it's in.

I have previously reviewed Volume One of this series (Dieselboy's redemption of jungle) and the second entry is even better. Richards, who is also CEO of 611 Records, says he's infamous for his wacky intros. Admittedly, the first track is very off-putting and almost soured me on the whole thing—first impressions are usually lasting ones. But Richards really takes off later in the disc with the DJ HMC track "LSD." The mixing is so superb from that point on that I was forced to admit I had unfairly misjudged the first half. This disc warrants repeat listens to explore the many stacks of nuanced sound hidden in the grooves. I look forward to the next volume in this excellent DJ mix series from 611. **♦♦♦**

Yuri Wuensch

Bob Marley & the Wailers *The Complete Bob Marley & the Wailers 1967 to 1972 Part II* (JAD/Koch)

The first volume of this series collected recordings that Bob Marley & the Wailers made under the direction of producers such as Jamaican legend Leslie Kong and American R&B star Johnny Nash. Here, however, Marley, Peter Tosh, and Bunny Livingston come under the eccentric but always-inspired guidance of Lee "Scratch" Perry, and the results are splendid.

Not that there weren't wonderful moments in the earlier set, but in many

New Sounds

continues on page 21

New Sounds

— continued from page 20

ways the Wailers had not yet found their identity as a group; tributes to Curtis Mayfield and James Brown were interspersed with covers of ephemera like the Archies' "Sugar Sugar" and the Box Tops' "The Letter." American R&B continues to exert a powerful influence over this newer material, but the bubblegum numbers are gone, replaced by songs shot through with the politicized mysticism of Rastafarianism. And Perry makes no attempt to sweeten the band's music for the pop charts, preferring instead the *audio-vérité* sound of a group playing live in the studio.

Bob Marley had a habit of recycling his material, and tunes written for these sessions turn up as late as 1978's *Kaya*. Whether the original, Perry-produced tracks are superior to the later, slicker versions recorded for Island Records is a matter for debate. Personally, I enjoy the psychedelic veneer Chris Blackwell and his English engineers brought to the Wailers on albums such as *Burnin'* and *Catch a Fire*—but there's an immediacy and a rough grace to the music heard on these three CDs that is perhaps even more compelling. 

Alexander Varty

Various Artists *The Look of Love*
(RHINO/WEA)

Back in the prelounge era (or should



By DAVID GOBEIL TAYLOR

Concertos in concert

I've written before about the importance of developing young classical music talent; here's another chance to see and encourage the stars of tomorrow.

The Northern Alberta Concerto Competition will feature a dozen of Edmonton's up-and-coming string, woodwind and brass soloists.

The competition, presented by the Alberta Registered Music Teachers Association Edmonton Branch and the Edmonton Youth Orchestra Association, will be held from 10:30 a.m. to 5 p.m. on January 10 at Muttart Hall.

Cello my baby

The Edmonton Symphony Orchestra's Symphony on a Sunday series kicks off the new year with a concert featuring guest soloist Tanya Prochazka and guest conductor Enrique Barrios.

Prochazka is well-known to Edmonton audiences. Since her arrival in Edmonton 13 years ago, the Australian-born cellist has played with most of the finest groups in the city, both as an ensemble player and soloist, and has given a few solo recitals and master classes of her own. She can also be seen waving a baton at the University of Alberta, where she teaches and conducts.

Barrios is the music director of the Mexico Chamber Orchestra, and has guest-conducted world-class orchestras around the world. He's also a cellist in his own right, making him an ideal host for this upcoming concert.

The program includes Suite on Five Latvian Folk Songs by the inexplicably underrated Canadian composer Iman Ramish, and Luigi

we say protolounge era?) of Frank Sinatra and the Rat Pack, these catchy ditties represented everything the rock generation wanted to leave behind. The clever-yet-meaningless lyrics, the meticulously crafted arrangements, the featherweight pretty vocals—all were connected to values deemed useless or worse during the Vietnam War and the overall hairing of America. Several generations later, though, and with a lot of that hair now replaced by layers of irony, tunes like "Anyone Who Had a Heart" and "A House Is Not a Home" can be legally enjoyed by all, even if the music hasn't gathered any additional significance.

Like a lot of Rhino reissues, this three-disc box, which has mostly middle-of-the-road artists performing Burt Bacharach's large canon of tunes, may be more for pop archivists and completists than for casual fans. I mean, tunes like Bobby Goldsboro's "Me Japanese Boy I Love You" and Richard Chamberlain's "Blue Guitar" (on which Dr. Kildare comes across like Chris Isaak's long-lost dad) can be appreciated, but not primarily as music. On the other hand, songs along the lines of "The Man Who Shot Liberty Valance"—one of many spurious movie tie-ins here—may be incredibly hokey, but thanks to the near-operatic performances by Gene Pitney and Tom Jones, they do give off their own whiffs of pure artistry.

The biggest hits, mostly from Jackie

DeShannon and Dionne Warwick, are all here, although sometimes the compilers choose the offbeat version of a well-known number. They're smart to have Dusty Springfield's version of the title cut, but who wants to hear Herb Alpert sing (notice I said sing) "This Guy's in Love With You"? And I'm not sure it was wise to have Burt's own negligible instrument present "Trains and Boats and Planes" (instead of the Billy J. Kramer and the Dakotas single), especially when it's followed by Manfred Mann rocking out on "My Little Red Book."

I don't really need any of the recent stuff, like Dionne and Friends doing "That's What Friends Are For," or anything by the Carpenters or the Fifth Dimension. And do we ever need to hear B.J. Thomas doing "Raindrops" again? But just this small cross-section of titles tells you that the suave tunesmith—who, in his heyday, came across as a swinging blend of Robert Redford and Jamie Farr—had more stylistic range than many people remember him for. Tunes like "Wives and Lovers," "I Say a Little Prayer," and, of course, "What the World Needs Now" don't have much to apologize for, either as cultural wallpaper or as unstrained examples of popular composition.

Although my disposition towards ol' Burt going into the set wasn't particularly kind, baby, by the end I didn't think three discs were quite enough. 

Ken Eisner

Boccherini's Cello Concerto in B-flat.

The charmingly crusty English classical music pundit Cecil Forsyth, whose circa 1913 orchestration textbook is still required reading at many universities, credits the popularity of the cello (or, as he accurately if verbosely calls it, the violoncello) to the fact that it, of all the orchestral instruments, sounds the most like the human voice.

Prochazka, Barrios and company will do their singing at the Winspear Centre on January 10 at 2 p.m.

Flaunting his talents

The cello is one of the lowest-pitched instruments in the symphony; at the other end of the spectrum is the flute, and the ESO will give you a chance to hear this popular instrument played by French flautist Patrick Gallois in a concert titled *Flute Fantasy*.

Gallois is one of the world's leading flautists. Don't take my word for it—a more accurate barometer is the number of renowned composers who have written pieces dedicated to him: Aulis Sallinen, Marcel Landowski, Enrique Tanguay and Toru Takemitsu.

Gallois is well-known for his interpretations of contemporary music—especially Krzysztof Penderecki's flute concerto—as well as his recording of virtuoso caprices by Paganini (which were originally written for violin—they're even more fiendishly difficult on flute).

The concert's program will concentrate on more Romantic repertoire, however; it includes Claude Debussy's *Prélude à l'après-midi d'un faune* (the epitome of French flute repertoire—trust me, you've heard it before) as well as arrangements of the operas *La Traviata* and *Carmen* for flute and orchestra.

Flute Fantasy takes place at the Winspear Centre on January 14 at 8 p.m.

The write stuff

The post-holiday season is the per-

MUSIC



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Happy Hour 'till Midnight

12

WEDNESDAY

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By CAM HAYDEN

Hawkins night in Canada

I hope you survived your New Year's celebration, whatever it was. I braved a white knuckle excursion down Highway 2 to Calgary and caught the legendary Ronnie Hawkins performing with Kelly Jay and King Biscuit Boy (of Crowbar fame) backed by Amos Garrett and the "Eh" Team. All I can say is, wow what a show! If you happen to get to Calgary in the near future, be sure to check out its newest blues venue, the Nash. Comfortable, homey, with good sight lines and a manager who's actually into music not money, the place is poised to take over from the King Eddie as C-Town's venue of choice for blues fans.

January means local acts

The winter doldrums on the live music scene are about to set in. Most people blow their wad on Christmas and New Year's, and the good folks who bring you live music are well aware of this fact. Consequently, for the next couple of weeks you can expect to see primarily local talent on stages around town. That doesn't necessarily mean that the entertainment value isn't there, though. Now is a good time to catch up with Lionel Rault at his weekly Wednesday-night R&B extravaganza at the Sidetrack Café, or Bobby Cameron, who plays through this Saturday at the Blues On Whyte.

Next week at Blues On Whyte, saxophonist and keyboard player Leonard Shaw and his Blues for a Living band hit the stage at the Commercial. Leonard is part of the Guess Who touring show, which plays a ton of well-paying gigs at state fairs, exhibitions and arenas around the States and into Canada for about seven months of the year. During the remaining five months, this Winnipeg-based musician turns

to his love of the blues to support himself, and he'll bring his tight, well-rehearsed band to Edmonton all next week.

Everyday I have the cruise

With the snowdrifts reaching roof level this may not be the best time to bring the subject up, but before I went on the "Blues Cruise" I promised you a full report. It was a terrible time. Too hot, too sunny, too much music, too much food and drink. Honestly, it's hard to imagine how a person could cope, but I did my best. The S.S. Norway sailed out of Miami on December 12 for the eastern Caribbean with a full complement of blues fans and musicians bent on having a good time.

As with any festival, there were high and low points. Singer E.C. Scott reminded me of Koko Taylor in her late 30s. Powerful, charming and backed by a capable band that laid down a solid groove, this is an act that would knock out Edmonton audiences. Bo Diddley turned out to be a very pleasant surprise. Not content to sit on his consider-

able laurels, the septuagenarian rapped, funkied and, of course, boogied his way through a show that encapsulated blues and R&B from the '50s through today. I could have sworn veteran Chicago harmonica player Carey Bell had the ghost of Muddy Waters on stage with him at least a few times as he provided some no-frills, gutbucket Chicago blues that had people shaking their heads. Chubby Carrier proved to me once again why he is the future of zydeco, and Minnesota's Big Walter Smith (who I had never heard of before), a singer with the voice and stature of Big Miller, shouted and crooned his way through shows that also featured one of the tightest horn sections I've ever heard.

The low side, in a word, was the sound. With the exception of Big Walter Smith, all the acts depended on the ship's sound technicians and the result was at times unbearable. Imagine going to see one of the great blues and rock piano players of our time, Johnnie Johnson, and not being able to hear the piano for the entire show. Or catching the Persuasions, a harmonizing vocal

quartet and being assaulted by a wall of crap coming out of the speakers. It happened. I, for one, complained to the techs involved and was met by a wall of indifference.

Organizers told me that this was the last trip with Norwegian Cruise line for the "Blues Cruise," and I say good riddance. On the other hand, this is not the first time problems like these have occurred, and it would seem to me that sound quality is job one if you're putting on a music festival, floating or not.

It all made me appreciate what we have here at home. Take in the Folk or Jazz Festivals, a night at the Sidetrack or a trip to the Winspear and you don't notice the sound—you take for granted that you'll hear the music the way the players want it to be heard. It's a wonderful thing.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM

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Jazz man wants to See the World

Ware influenced by the great Coltrane

By PETER NORTH

If all goes according to the plans of a New York-based booking agent, western Canadian jazz music followers will be hearing the music of tenor saxophonist David S. Ware in a live setting for the first time this summer.

Considering that the bandleader's current disc, his first for Columbia, is titled *Go See the World*, a string of gigs on the WestCan summer jazz festival circuit in '99 would be fitting. So who is Ware and why haven't we had the chance to hear this remarkable player and composer in a live setting before?

The man has been playing sax for about 35 years. His name began to stick with fellow musicians and listeners in the early '70s when he became part of the Loft Movement. Ware has worked with some of the great players in modern jazz history and since the late '70s has recorded and released no less than a dozen discs as a leader. For Ware, the fire within was lit in 1966 when as a very young man he saw master saxophonist and composer John Coltrane at the Village Theatre in New York City.

Heere's Johnny!

"I saw Coltrane twice that year. Pharoah Sanders was in his band and so was Alice Coltrane," says Ware. "The first time I heard them live it was a life altering experience. On one level, the sound they created was transcendent; on the other hand it was a very humanistic sound."

"The second time I heard them it was at the Village Vanguard," he continues. "That show was released as the album *Live at the Village Vanguard Again*. Coltrane played soprano that night and I spoke to him very briefly. I asked him what he thought of Sonny Rollins and he nodded in the affirmative. That was around the time when the jazz press couldn't write about one without the other being men-

jazz
profile



David S. Ware

You won't remember "Memories..."

His group, which is bassist William Parker, pianist Matthew Shipp and drummer Susie Ibarra, create pieces that are always shifting, exploratory excursions and journeys that favour stretching melody lines and pushing rhythms. Archie Shepp comes to mind at times when listening to pieces on *Go See the World* such as "Mukuhor's Blues," a Ware original, or the swirling and intense interpretation of "The Way We Were." Yes, the Marvin Hamlisch piece that bears little resemblance to the original.

"No, there really is nothing like that scene today, in terms of the real world," he says. "Today kids have jazz programs that we didn't have. We could rent a whole building for \$550 a month on Canal Street and devote ourselves to playing and learning."

Ware's reputation began to grow by leaps and bounds. Celebrated avant-garde pianist Cecil Taylor wanted him to join his group by 1976, and of course he accepted the invitation. "Joining Cecil was like getting your papers, your jazz credentials," he says. "I don't remember feeling any pressure joining Cecil; what I learned dealt with building solos and composition. It was also about whether it was two lines or 20 lines you had put in front of you—you had to learn how best utilize the material."

"William and I go back to the mid-'70s together, and Matthew came in '89," says Ware. "His name had come up a couple of times and we checked each other out and he joined. When Susie came into the group in '96 it was like a new beginning for the group. Her playing fits like a glove and she understands the musical language we're involved with."

"It's been a very supportive relationship so far. In terms of promotion it helps, but it's still early in what will hopefully be a long cycle."

David Katzenstein

MUSIC

Paintbrush shows the darkness

Mellencamp's art horrifies brides, fans

By MAGHARITA REGHELINI

Have you ever looked at a photograph of John Mellencamp (yes, the artist formerly known as the rock star formerly known as John Cougar Mellencamp) and thought, "He's dark, brooding and mysterious"? Well, your opinion isn't likely to change after glancing at his artwork.

Mellencamp must have his moments of joy, contentment and laughter, but you'd never know it from the artwork in his new book of paintings, *Mellencamp: Paintings and Reflections*. Like the songs on his last five CDs, Mellencamp's canvases explore messier, more contemplative themes. Mellencamp uses a musical analogy to explain the emotional content of his art: "It's the difference between rock 'n' roll as opposed to pop music, or shadows as opposed to light. The ironic thing about painting or songwriting for me is that I can't even locate the light until after I've put the darkness in."

Therein lies the quest—finding a glimmer of light in a series of paintings which dwell in the darker places of the heart.

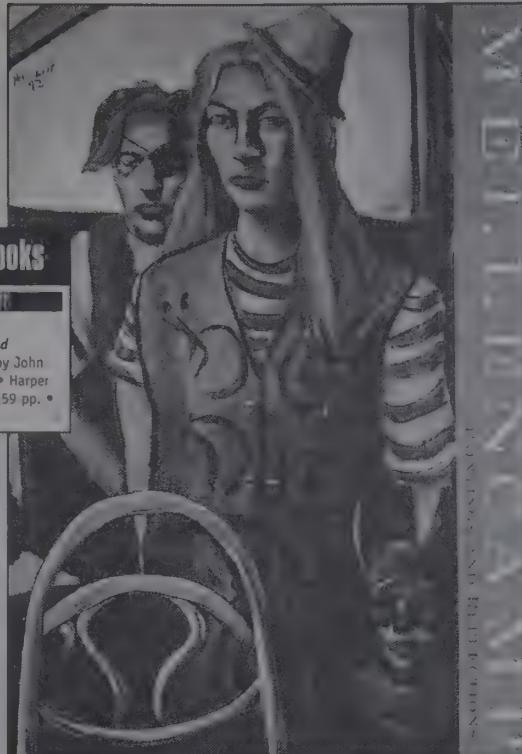
No smiling allowed

Several of Mellencamp's portraits have a monstrous quality, either in form or emotion. Others beg dissection of their murky themes, as in the painting "Everlasting Love." You wonder why one subject has a blindfold while the other has his eyes closed—whatever the reason, it's not exactly an optimistic image. There is not a single smile to be found in this collection, not even a Mona Lisa smirk; all the eyes are listless, vacant, mournful or angry. His paintings, even the self-portraits, seem to show their subjects bearing the weight of the artist's heaviest emotions.

It's not surprising that most of Mellencamp's models have hated the end result. Many of them must recoil in fear and loathing when they see themselves reflected in such stark, foreboding images. In fact, two paintings included in this book were intended as wedding presents, but both brides were so repelled by them that they hurriedly put them into storage.

Auguste "Cougar" Renoir

Mellencamp was originally drawn to French impressionists and began his formal study of fine art by exploring artists such as Renoir. Later, his focus



shifted to the agitated expressionism of Chaim Soutine and Max Beckmann. Mellencamp draws a connection between his own private turmoil and the personal histories of his art idols. In the summer of 1988, Mellencamp was divorcing his second wife at the same time that he was leaving his management. He made the decision to retreat from the exhausting glare of the media, and the idea of taking up painting appealed to him as an excuse to be alone. However, his anonymity as a painter didn't last long.

Mellencamp went public with his paintings in a Los Angeles exhibit which also featured works by musician Miles Davis. Unfortunately, the exhibit turned out to be a much bigger, showier event than Mellencamp anticipated or intended. Since

then, he has only shown his paintings in small galleries in the Midwest and southern United States.

You may well ask, then, why he would tempt the spotlight all over again by publishing a book of his paintings. Quite simply, he views the book as an opportunity to show off his "hobby" while raising money for charity. All proceeds from the book will go to Save the Music, a nonprofit organization which supports music programs in American public schools.

Mellencamp: Paintings and Reflections is hardly an uplifting collection, but it does prove John Mellencamp has as much talent with a paintbrush as with a guitar pick—and for his fans, it offers an intimate glimpse into his emotional world.

Careers & Training

See page 10



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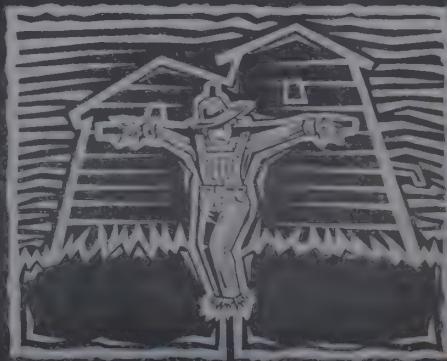
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VISUAL ARTS notes

By DANIELLE ZYP

Alfresco frescoes

Christmas is over and the kids are back in school, so the pressure to find daily activities to keep them busy is off for the moment. But there's still the weekend. Why not consider a trip downtown? This year the Edmonton Art Gallery celebrates its 75th anniversary and to kick things off, they have constructed a large snow sculpture on their deck. Finished just in time for the First Night Festival, the sculpture was carved by artist Agnieszka Matejko with assistance from snow sculptor Larry Andreoff. The 7.2 metre by 2.4 metre maze is big enough for kids and adults alike to explore. It just might inspire you and your kids to build something

different from the usual snowman when you get home.

While you're downtown, walk a little way to Sir Winston Churchill Park and see another winter wonder. The south end of the park has a half-dozen ice sculptures on view that are as translucent as glass. The collection is known as *Reflections on the Past* and includes Pegasus, a Klondike prospector and various sports figures.

Manifesto destiny

For those with more mature tastes, the Manifesto Culture Counter offers an alternative escape. As you sip on a coffee or some other more exotic concoction, you can inspect the work of Sacha Gartner and Megan Hillerud Gartner's collection of pen and ink drawings. *Beautiful Women for Ugly Men* is aimed at portraying an aspect of society which he feels is concealed and misunderstood. The fluid shapes and organic forms in his work belie his background in photography and computer graphics. Hillerud calls her exhibition of photography *Series Unrest*. Investigating the rela-

THE ARTS

tionship between positive and negative and how this relates to life, death and iconography, she flatly manipulates the photo image. Both shows continue until January 16.

Altar ego

Taking the theme of death a step further, artist Fiona Connell explores the concept of life after death in her exhibition of *Recent Works* at the Harcourt House Gallery. "It started out being very specifically a journey into the afterlife, and the mythology that surrounds that passage," says Connell. "I looked at a lot of symbols that are used for marking the exit or the burial ground." Making reference to altars, cairns, mummified remains

and ritual objects, Connell's work has an eerie quality that leaves a lasting impression. "It's very important to me to have layers," she says. "If you were to think of caves, one cultural group comes along and makes a certain number of marks and then it gets worn and another cultural group comes along. Those layers are vestiges of a civilization." Working with paint, beeswax and found objects which she wraps with string or cloth, Connell infuses her art objects or new artifacts with a magical energy and ancient wisdom. The opening reception for *Recent Works* is Thursday, January 7 from 7:30-10 p.m. and continues until February 6. In the Front Room is *Innately Human*, created by artists Anthea Stewart and Sam Weber.

Edifice complex

The Arts Habitat Association of Edmonton will make history this year by creating our city's first designated artists' work/live building. The pilot project presents a unique opportunity. It will be built into the second and third floors of the Shirley Potter Building on 106 Street and 103 Avenue in the heart of downtown. Artshab is looking for tenants who will benefit from a reduced rent in a supportive atmosphere. There is a limited number of spaces; there is a choice between working-only spaces and combined work/live and public gallery. If you are interested in applying, contact Karen Ball at 707-0149 before January 18, 1999.

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Sibling revelry in Bernstein musical

Sisters play sisters in *Wonderful Town*

By PAUL MATWYCHUK

There's a scene in *Wonderful Town* where Ruth, an aspiring journalist, tries to interview a group of Brazilians who know almost no English and are interested solely in learning new dance steps. Ruth teaches them the conga, but they get so caught up in its infectious Latin rhythms that they refuse to give their impressions of North American culture ("What do you think of Harold Teen? Mitzi Green? Dizzy Dean? Who do you like on the silver screen?") and conga relentlessly around the room.

Thankfully, sisters Kate and Bridget Ryan—the stars of *Leave It to Jane*'s upcoming revival of *Wonderful Town* as well as the offspring of the show's director, Timothy J. Ryan—are much more cooperative interview subjects. Every ounce of their enthusiasm is channeled into talking about doing this show, which has been (literally) a lifelong dream of theirs. "We've wanted to do this show since we were, like, embryos," says Bridget. "Since the age of zero. I think we came out and Kate was singing 'I'm a Little Bit in Love' and I was singing 'A Hundred Ways to Lose a Man.'"

The pair even won a prize at the Kiwanis Music Festival when they were 12 and 13 singing one of the show's most familiar tunes, "Ohio." (And there may be no more plaintive lament in all of music than the lines, "Why, oh why, oh why-oh/Why did we leave Ohio?")

Wonderful Town, one of the biggest Broadway hits of 1953, was tailored to the talents of Rosalind Russell, but you'll be forgiven for believing it was actually

*Wonderful Town* • Kate & Bridget

created as a vehicle for the Ryans. It's the story of Ruth and Eileen, two sisters from Columbus, Ohio, who come to New York in the 1930s to pursue their dreams—Ruth hopes to be a writer, Eileen a singer and actress. Ruth is brassy, loves to wisecrack and scares men off; Eileen is shy, pretty and naive.

"The parallels between those two sisters, and even their personalities, are *bugely* similar to Kate and me," says Bridget. "It's not even *funny*. It's even a little risky to do this show, because it's so close to who we are. It makes us wonder if these are the roles people always saw us in—Kate the beautiful, quiet one and therefore I would be the... butt-ugly funny one or something."

The cozy city that doesn't sleep

Bridget, I have to interject, is hardly butt-ugly. Plus, she's playing Ruth, the Rosalind Russell part, arguably much juicier role—especially in the '90s, where Ruth's brashness seems much more in keeping with our post-feminist times. The passage of time highlights another irony about *Wonderful Town*: the supposedly large and intimidating 1930s New York City of the show has come to acquire the same nostalgic coziness that colours the sisters' memories of small-town Ohio.

Indeed, the warm, inviting glow that comes off this show makes its relative obscurity, especially compared with Leonard Bernstein's other musicals, *On the Town* and *West Side Story*, all the more puzzling. (Maybe it's because they never made a movie out of it. There is a famous non-musical version, however, of the source material, *My Sister Eileen*.) Kate, who considers Bernstein's overture to *Candide* one of the most beautiful pieces of music ever written, speaks mournfully of the loss to musical theatre when Bernstein turned his attention to serious symphonic works and stopped writing show music.

A bitch of a song

"You've got every style of music in this show," she says. "From the sweet, romantic songs like 'A Little Bit in Love' to 'A Hundred Ways to Lose a Man,' which is one of the best patter songs of all time, then 'Conga,' then 'Swing'—that whole style that's being revived now is *huge* in this show. And then 'Wrong Note Rag,' which is a rag-time song."

Bridget calls "Wrong Note Rag," a dizzying series of catchily discordant harmonies, "a bitch of a song," but the number is also a joyful display of what can be accomplished by two singers who know each other's voices so thoroughly and instinctively. "Our style of singing," says Kate, "comes from the same soul."

Ronnie Burkett: ruler of the puppet regime

Master marionettist brings most ambitious show yet to Roxy

By PAUL MATWYCHUK

After I finished my interview with master puppeteer Ronnie Burkett, we met up with Burkett's longtime lighting designer, Bill Williams, who pointed towards a corner of the Roxy's lobby, where a pile of fluorescent tubes lay next to a stereo system so antiquated it even contained an eight-track tape player. "We've come up with a whole new lighting concept for the show," Williams jokingly announced. "We're going to channel all the sound through here..."

Burkett laughed, observing, "It reminds me of my first tour."

In fact, Burkett has come a long, long way from those primitive early days. The only reason the Roxy is so cluttered with old, out-of-date sound equipment is that they're in the middle of an extensive (and expensive) technical upgrade just so they can accommodate *Street of Blood*, the latest production from Burkett's Theatre of Marionettes. (The Roxy will even be borrowing power from their neighbours on 124 Street—Burkett warns that if there's a massive blackout on opening night, it'll be *Street of Blood*'s fault.)

One Yellow Rabbit Theatre in Calgary had to undergo a similar upgrading when *Street of Blood* recently played there, and Burkett is aware of the irony of a one-man puppet show requiring more lighting and sound capacity than any other production these theatres have ever hosted.

Czech, please

But as anyone who's ever seen a Burkett production knows, these are no mere birthday-party puppet shows—they're full dramatic experiences with adult themes and a sophisticated approach to the theatrical medium. Burkett recently performed at the Henson Festival International Puppetry in New York, but his work doesn't resemble Jim Henson's so much as it does that of Jan Svankmajer, the Czech filmmaker who uses stop-motion animation in a similar way to explore the darker side of the human condition.

Burkett's work doesn't owe much to that of other puppeteers, either: when *Tinka's New Dress* swept the Sterling Awards last year, earning Burkett an award as Best Actor in the process, the news sent shock waves through the North American puppeteer community. "It had never happened before in North America that a puppeteer had been nominated in an acting category, much less receive the award," Burkett says. "It was the biggest news in puppetry for a while, because I think people just went [awestruck voice] 'One of us is an actor!'"

Indeed, one of the turning points in Burkett's career was his decision to leave the puppetry world, come back home to the prairies and turn his attention to doing *theatre*. "I didn't want to be

in the puppeteer's ghetto of malls and schools and fairs and television, which I got sucked into for years," says Burkett, who received his professional training in Bill Baird's marionette troupe in New York. For the first time in his life, Burkett was surrounded by other puppeteers and was working within a world-class company. But even though the experience was educational and earned Burkett a Special

Regional Emmy in 1977, he chafed at the limitations of that environment.

"Still some of my best friends on the planet are puppeteers," Burkett says, "but to go to a puppet festival, or to belong to a puppet organization, or to be part of the puppet world is one of the most depressing things to me—because it's so limited by people who just do it a certain way. Right now, all you see are post-Muppet clones, everybody's doing that kind of show. Or, people in the States who do marionette shows do cabaret shows with strippers and roller-skaters and perform in Vegas—and that's great. People who trained me do that kind of stuff. But I always wanted to do theatre. I wanted to write plays. I wanted to discuss ideas."

There is no shortage of ideas in *Street of Blood*. Burkett's initial inspiration for the show occurred to him as he listened to a panel discussion on *Morningside* about the tainted blood scandal at the Canadian Red Cross. "One man on the panel kept using the term 'clean blood,'" Burkett recalls. "Like some kind of mantra. And I turned to someone working in my studio and I said, 'You know, whoever controls the clean blood supply in the future will control the world...'"

Burkett originally envisioned the show as a kind of "gothic vampire musical"—an idea, he says, "which sounded so much like a Fringe show that I thought, why bother?" In its final form, the show's themes have become much more complex and strange. It's the story of Edna Rural, a prairie wife who pricks her finger while sewing a quilt and sees the face of Christ in the bloodstains. Her life is further disrupted by the arrival of her son, Eden, a "karaoke singing gay terrorist" bent on revenge and Esmé Masengill, a "has-been vampire actress seeking rejuvenation and fresh blood."

Part Jesus, part Gepetto

The controlling metaphor of the show is blood, Burkett says: blood ties, blood lust, celebrity lust, the blood of Christ. Christ Himself even appears to all three of the main characters; you can see Burkett's bold theatrical instincts at work in his decision not to use a puppet to represent Jesus, but to play the role himself. "I thought, well for goodness' sake, I'm *there*. Let's put the light on me and I'll be Jesus. And it wasn't because I have this enormous Jesus complex. I just thought, there's the simple, obvious, theatrical way to have Him appear—because He is otherworldly, because He's human. It's funny how in this show, the human char-



Street of Blood • *Edna Rural* and *Mr. Jesus*

acters aren't, and the spirit character is human."

Burkett knows he's entering dangerous territory with this decision. "Let me tell you," he says, "Brad Fraser and those guys haven't shocked anybody, but the moment you put Jesus onstage in a puppet show, you'd better be ready for the skeptics. But I didn't put this character into the show in order to send Him up. He is appearing to these characters for a very real reason. The last thing I want to do in my life anymore is anything controversial. By the nature of the ideas in this show, it's provocative, but I didn't set out for it to be that way. I'm too old and I'm on stage too many nights a year to risk my ass just for the sake of being controversial."

If anything, Burkett is wary of anything that could disrupt his audiences' absorption in the strange reality he creates onstage. He refuses to allow intermissions—Burkett says it takes 10 minutes or so for an audience to stop looking

back and forth between him and his puppets and concentrate exclusively on the story, and he hates having to waste another 10 minutes re-establishing that suspension of disbelief after the audience has returned from the lobby.

A real live boy!

Burkett also feels his work has reached a new level of maturity: "What I've realized over the last couple of years is that I can make any puppet talk and move—but to have the other puppet on stage breathe and listen is the challenge. Any extroverted showoff can make his puppet dance and move; that's not the hallmark of my technique. Neither is the 'man of a thousand voices' thing. But when I was able to make the other puppet character *think* and breathe, I knew that was what I had been working for 25 years to achieve. That's what tells the audience that the puppet is alive."

That's why Burkett believes

what he does is a superior form of theatre. "It's inherently theatrical," he says. "The notion that an audience will invest emotionally in these characters and their journey is a big order, because they're not human. When they suspend their disbelief and come to care about these characters deeply, and are moved by them, to me that is something that's better than human actors."

Burkett is currently building his next show, *Happy*, which he says is about grief; meanwhile, his tour of *Street of Blood*, *Tinka's New Dress* and *Old Friends* continues to wow audiences and critics around the globe. (*Tinka* recently won the Samuel Beckett Award for Best International Touring Show at the Dublin Theatre Festival.) Burkett's real triumph, though, is that he's expanded the possibilities of his favourite theatrical form. "I really feel I'm doing something audiences listen to," Burkett concludes, "and I never thought puppetry would be a form of theatre where people would listen."

Steve and Diane Bruce

V

No more absence of Malick—after 20 years



The Thin Red Line ▶ Director Terrence Malick

Reclusive director ends hiatus with *Thin Red Line*

By IAN CADDELL
Special to Vue Weekly

LOS ANGELES—After receiving an Oscar nomination and critical acclaim as the next big thing for his work on 1978's *Days of Heaven*, director Terrence Malick decided to take some time off. Twenty years later, Malick, who is to cinema what Brian Wilson is to music and J.D. Salinger is to literature, has ended his vacation and is back in theatres with *The Thin Red Line*.

At the press conference for the movie, Grant Hill, one of the film's producers, told the assembled journalists that the print they were about to watch would be altered before it was released. Apparently, just three weeks before the film's release, Malick was still in the editing suite making changes. Having already cut out the work of actors Bill Pullman and Mickey Rourke, and almost all of the work of Adrien Brody (who plays Corporal Fife, the central character in the James Jones novel on which the movie is based), Malick appeared to be making up for 20 years on the sidelines by keeping this job for as long as possible.

So what kind of director

makes two movies (1973's *Badlands* was Malick's other previous film) and then takes a 20-year vacation? Actor Nick Nolte, who wears pyjamas on the streets of Los Angeles and would seem to know something about being eccentric, says that in Malick's case we can rule out eccentricity.

"I don't think that he is particularly eccentric," says Nolte, who plays Lt. Col. Gordon Tall in the film. "I wear pyjamas, and I don't see him wearing pyjamas. What it is with

Terry is that his mind is so broad and encompassing on so many subjects that you are really awed a bit. When we were working on Tall, he would hand me some Homer that he had written down and say, 'Take this home and think about it and maybe tomorrow we will talk to the sky with this.' He called me up one day when we were shooting in Australia and said, 'There is a famous naturalist who is a specialist on birds, and we are going to go bird watching tomorrow. Would you like to go?'

"I was telling Grant Hill, 'He is a man who has made three films with 20 years separating his last two, so it's obvious he is not making his living in the film industry. So he is not obligated to survive on films.' So I said, 'Grant, if he waits another 20 years until his next film, this will be his last film. So if this is his last film, what makes you think he is going to get it completed on time?' He said, 'Don't go there. Just don't go there!'

Making a Lean break from the industry

Says executive producer George Stevens Jr.: "In a city that is based on making motion pictures, Terry goes against the flow of things, so reclusive is a word that sticks with him. But Terry is not reclusive. He is a very lively, sometimes entertaining, complex, sometimes maddening, gregarious human being. David Lean went 13 years between *Ryan's Daughter* and *A Passage to India*, but he didn't say 'I am not going to make any pictures.' You spend time, you do things, you may have something that doesn't work out, but I think the important thing is that Terry is back and he will be making pictures. I'm not under oath. He has some ideas, but I think this *The Thin Red Line* is so absorbing that you can't really think about the next one."

Although *The Thin Red Line* was the second film about Americans and the Second World War released in the United States in 1998, there are few similarities between it and *Saving Private Ryan*. In fact, Malick's film bears a stronger resemblance to movies about the Vietnam War. There is no moral certitude here. Instead, Malick's story, about a group of soldiers trying to take a hill on the South Pacific island of Guadalcanal, asks questions about the morality of war, something that films about the Second World War usually sidestep as their heroes charge up hills and onto beaches to fight the Germans, Japanese and Italians.

"I think there is a difference in

a lot of people's perceptions between World War II and Vietnam in terms of the political structure and the way that countries have gone to war," says Hill. "What we were hoping to do was portray the realism of war and the effect of war and not necessarily say that people were less hurt in one war or another."

Malick symbols

The film is nonlinear and uses voice-overs to tell the stories of the individual characters, who move in and out of the plot. Stevens says Malick's storytelling has a poetic structure, one that comes out of the on-set relationship between Malick and his cast and crew.

"Terry's way of making movies, his perception of the material and the process, is very lyrical and it is so intensely personal. He takes some of that inspiration from the very familial experience of making the movie. Terry is very involving. At the end of the day, it is a very personal vision, but he is very involving in terms of drawing out from everyone their experiences and their response to the material, and so you find that by a very slow distillation, pieces of yourself end up there in it."

Although Malick apparently had problems working with Richard Gere on *Days of Heaven* because the actor wanted more control over his performance, the actors in *The Thin Red Line* say that going into the film they trusted the director and never expected to be given much control. Jim Caviezel, who has the break-through role of Pvt. Witt, says Malick was the artist and the actors were the paints. Co-star Ben Chaplin agrees. "It's a good analogy. You're not responsible for where you are going on the canvas and you can't see the entire canvas from where you are."

"My personal opinion is that he goes about making the movie that he wants to make," adds Hill. "He has such an affinity for the material that there are definitely stylistic things that you don't see from other people, but that is very much part of the attraction. The process is very much like working with an artist; the sensibilities are very much the same. Different people take [different] things away from that."

Pick up the pieces

Nolte says that most of the actors had never worked the way Malick expected them to work. "Terry would shoot a scene and then he would take the spine of the scene and he would leave it and he would say, 'We will pick that up next week, when we get a chance,' and a lot of actors were saying, 'How am I going to get back to that place in myself that reached?' And I kept observing and usually around 5 p.m. he would say, 'This light is wonderful. Why don't we pick up that scene from the other day and shoot it now?' He felt that the actors could mature into the scene after a week; and so it allowed him another week to see how that scene should end."

Malick

continues on page 27

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SUN **Vue** **POWER 92.1** **LA**

Where are the shows of yesteryear?

Tawdry Clintongate coverage exemplifies TV news' decline

By JOHN HASLETT CUFF

American television has less credibility and authority now than at any other time since its incubation period some 50 years ago. Now well into middle age, it is flabby and desperate for attention, pandering to every conceivable taste but satisfying none.

The year 1998 was one of the most mediocre years in U.S. television history, notable chiefly for the media feeding frenzy over a presidential scandal, which in turn led to a cynically manufactured renewal of the war against Saddam Hussein in Iraq. The politically inspired lynch mob that has pursued Bill Clinton for his alleged sexual exploitation of a former White House employee dominated television news and talk shows for the better part of the year while the medium itself slipped further into an abyss of irrelevance and tawdriness. TV's handling of the Lewinsky affair is symptomatic of the overall decline of what was once the single most powerful and important medium in this crazed culture.

At first, TV sets were a novelty because not everyone could afford them. People would gather in front of store windows, in bars or in a neighbour's living room to enjoy the rare spectacle. But gradually, as transcontinental networks were established, mass production and consumer credit began to put a television into every home. By the 1960s, the newest weapon in the arsenal of American capitalism had become more authoritative and arguably more influential in the nation's culture and politics than any medium that had preceded it.

For decades, three networks shared a lucrative hegemony over the minds of more than 200 million Americans, who were transfixed by the medium's ability to present current events and breaking news stories in "real time." Newsman such as Edward R. Murrow, Walter Cronkite and David Brinkley were not simply highly visible and highly paid celebrities;

television commentary

they were national figures of substance and authority to whom viewers turned first for news and information about the important events of the day.

I'll cry to Murrow

Television had a certain mystique, an almost magical power to transport the viewer into worlds far beyond the safety of the bland suburbs. Anchors such as Cronkite and Murrow were already familiar to older viewers as journalistic veterans of the Second World War, they had a rapport with the public that predated television and which invested their reports with a dignity that has all but vanished from today's TV newsmen. They were the modern equivalent of Delphic oracles, apparently all-knowing seers who reported on public crises, tragedies and triumphs with a reassuring solemnity. Above all, they radiated a kind of immutable wisdom and solidity that acted as an anchor in the turbulent seas of accelerated change that have characterized the second half of the 20th century.

Throughout the upheavals in American life, most notably the civil-rights movement, the John F. Kennedy assassination, the Vietnam War and the revelations of Watergate, television was the national community centre. It was the electronic "town hall" of a nation facing fundamental challenges to the body politic's faith in the institutions that supposedly guarded the American way of life.

But everything began to change for the worse after 1975 with the Watergate scandal, which elevated the fourth estate, personified by the *Washington Post's* Bob Woodward and Carl Bernstein, to the highest peaks of popularity.

It has been two decades since Hollywood enshrined the heroic press in the film *All the President's Men* and Walter Cronkite, the patriarch of television news, retired and was replaced by Dan Rather. Since then, television and the profitable, protected world in which it operates have changed irrevocably, and with them the tone and shape of public discourse.

It also inflicted Bob Saget on us

The two most significant changes

in the media environment responsible for the debasement of television news and public life are the demystification of the television medium itself, and the concurrent explosion of new technologies, including the camcorder, the videocassette recorder and computers—particularly, the Internet. The democratization of the tools of information has drastically altered the nature and authority of broadcast television (as opposed to cable, its nemesis) in two ways.

As access to information and the tools for communication have become available to almost anyone in the developed and developing worlds, the quantity of information has increased enormously, an increase accompanied by a marked decline in the quality and reliability of that information.

Whereas U.S. television news was once the exclusive preserve of a trio of broadcast networks, it is now up for grabs, and anyone with an axe to grind or a home video camera to shoot with can be considered worthy of public attention and debate. There is no longer a sense of authority emanating from the once-sacred podium of the national news desk. The networks are fighting a losing battle for the still-warm bodies of their steadily declining audience, and now even infomercials use newscast-style sets and formats to peddle their dubious wares.

We still have Dick Nixon to kick around

At the highest level, the authority of news and of the U.S. presidency itself has been weakened by the blatant whoring after ratings that now characterizes everything on television. To put the decline in perspective, 25 years ago Richard Nixon was forced out of office after the discovery of his administration's role in a series of shameful events including war, burglary and the violation of the civil rights of numerous American citizens. By comparison, the current president is being threatened with impeachment for cheating on his wife and lying about it.

Perhaps no single story of the past year demonstrates more vividly how the tawdry values of tabloid television have usurped the quality and integrity of television news and, as a consequence, cheapened the tenor of public life and the conduct of democracy.

"10"

Well, here we are again with Dudley Moore getting physical in another romantic comedy. 10. Moore first made his fame in radio, and then moved on in the late 70s and 80s to make a series of romantic comedies such as 10, Arthur, and Unfaithfully Yours. And he made use of his small stature, first and foremost, for comic effect. In this movie, he's standing next to Julie Andrews, and every time he does it I have to chuckle, at least a little bit. He became what you'd have to call the romantic screen clown and he made a living out of it—just like Charlie Chaplin did—although Chaplin's movies were quite different. I'd even go so far as to say that Moore had "Chaplinesque" aspirations, except for the fact that Moore often falls into the recurring drunkenness routine, and that gets a little bit repetitive at times.

So far, we have Dudley Moore known for his physical comedy. We also have Blake Edwards, who wrote and directed this movie, and one thing Edwards is known for, especially in his *Pink Panther* movies, is great physical comedy and simply terrific set-ups and timing. And you see that throughout this movie—that's one of its strengths. Edwards is also interested in the sexual side of American living, and the movies *The Man Who Loved Women*, *Victor Victoria*, *Skin Deep*, *Switch* explore different aspects of this sexuality. Aspects that a lot of people are uncomfortable with to a certain extent. And then there is his really bitter blast of a movie, *SOB*, which also lacks on a bit of a shot at the Hollywood establishment. Another way of identifying this as a Blake Edwards movie, is the rarefied Beverly Hills setting, where all the characters carry on and act out the dramas—the everyday dramas that we go through—except they live a little better than we do.

10 is what I'd like to call the hidden musical. I think the musical has gone underground somewhat in the 80s and 90s. But here we have clues that there's a musical underneath all this with the presence of Julie Andrews. She does a little bit of singing and she has one of those songs that goes with the movie. And then there is Blake Edwards' constant musical score. Henry Mancini is always somewhere in the background. You remember the *Pink Panther* theme—everybody does. So music is everywhere here throughout the entire movie. It is even a part of the theme in a sense. In romantic comedies the musical is never far away. For example, in a movie like *My Best Friend's Wedding*, everybody breaks out into song at one point during the movie and it's an echo of the old musical conventions.

So you want to know about male menopause, voyeurs, morality and sex. Well you've come to the right movie—sort of. It's a morality play about love, though you know you're in the right right away with so many contradictions. George has to follow his passion, but we find out his passion is illusory. He can't see what is right under his nose in the Julie Andrews' character, and he settles for a fixation on a sweet young thing. And when he finally meets her, he realizes that she is either amoral or immoral, and at that point it probably doesn't make any difference to him. It's her complete lack of concern about having an affair that bothers him at some deeper level that he doesn't seem to have had up to this point. It's the contradiction of wanting a girl who's willing—but she can't be too willing. And so he realizes in the end that there's a generation gap between himself and Jennifer. He plays elevator music while she does things to Bo.

Bo. He wakes up—and that's the short of it. The funny thing about this movie though is that it turns us into the true voyeurs watching the voyeurs. Now a lot of people have criticized this movie for its hypocrisy, and we'll get to that. I'd just like to make a case for the people who put it together, and argue that there's a gap between the makers of a film and how it's marketed. Of course, any trailer for this movie was filled with images of Bo Derek running along the beach, and that's part of what sold the movie. The argument here in the movie would seem to be—go for love—but in the meantime, ain't Bo Derek hot. There is a difficulty of getting around this dilemma when you're trying to show what Edwards is trying to show here. And the audience is partly to blame, I think, because the audience and the multiple audiences it is made up of, in some ways wants both messages. Something enticing—Bo Derek, and something affirming—true love. That's what they really want. The traditional tease and the gratification that comedies always have.

What we see in this movie is the conflict between George's awakened libido and his deeper need for love. Jennifer is the incarnation of that libido—a walking, talking version of it—she's sensual, but loveless. George wants the promiscuity, but he also wants the love and devotion. Now she's willing to throw everything to the wind, just like he has been doing throughout the entire movie up until the point when he meets her. In her, he faces, even if subconsciously, the darker side of his own passions. She is George minus the romantic side that fuels his music—the shadow side if you like—the repressed parts of his own sexual self that he has finally fully faced. And he has to try and reintegrate that side of himself to go on. And he does this in the end by playing Bo for Sam, and rediscovering a healthier libido. Well, I think I'll just lie here until the next movie worth watching.

Malick

—continued from page 26

Malick's first agent was Mike Medavoy, who left the agency business in 1974 for an executive position with United Artists after getting Malick his debut film, *Badlands*, starring Sissy Spacek and Martin Sheen. He went on to found Orion Pictures and become chairman of TriStar Pictures. In the early 1990s, after founding Phoenix Pictures, he was approached by Robert Geisler and John Roberdeau, who had bought the rights to Jones' novel specifically to Malick to direct the movie version. According to *Vanity Fair*, they involved Phoenix in the project in order to stabilize their relationship with Malick. Medavoy then brought Stevens and Hill, who essentially took over the producing chores. Geisler and Roberdeau do receive

credit, however.) Asked if Malick is worth all the trouble, Medavoy says that the movie might have been made without Malick directing, but it would have been a lesser film.

A cuckoo and bull story?

"Whenever you have a film that has gone through a controversial history before it is released, you have people wondering whether it was all worth it. But it reminds me of films like *Raging Bull* and *One Flew Over the Cuckoo's Nest*. Neither of those films were received particularly well when they were released, and there was a lot of controversy in terms of getting those movies to the screen. But they're classics precisely because they are different from other movies. You can't make a unique film in Hollywood without problems arising."

"When people ask me why Terry is still working on the film, I tell them the truth," continues Medavoy. "I told him from the beginning that he was going to have to make the movie in the editing room. I said, 'If you can find the balance between the poetry and the prose, you will have made a great film, but you're going to have to find the balance in the editing room.'"

Stevens agrees that Malick is unique. "In talking to the actors a little earlier," he says, "I told them that I think that when everyone is finished up with their careers in the film industry, what they will have in common is looking back at this as a seminal experience. It may not be the film for which they are remembered, but it will be among the small group of films that they will say they felt honoured to be a part of."

a MINUTE at the MOVIES

by Todd James

A BUG'S LIFE For likable lowlife, look no further than this second movie about creepy crawlies in scant weeks—this time from Pixar Animation, the makers of *Toy Story*. Not surprisingly, the computer animation is spectacular in this film about a friendly ant colony threatened by grasshoppers. The subject material may be similar to *Antz*, released earlier this year, but the story is more kid-friendly and sugary, as the hero of the story, Flik (Dave Foley), takes it upon himself to travel outside the colony to find help against the grasshoppers. Flik returns with an unemployed troupe of circus performers and must rely on his overactive imagination to come up with a plan to fool the head 'opper (Kevin Spacey). Phyllis Diller, Jonathan Harris, Julia Louis-Dreyfuss and the late Roddy McDowell are among those who lend their famous voices to this sweet and clever bug story. **★★★**

JACK FROST Michael Keaton plays Jack Frost, a musician whose road gigs prevented him from being the father he should be in this by-the-book holiday movie. Jack is killed in a car accident, but one year later, he gets a second chance to be the dad his young son (Joseph Cross) always dreamed of having when he magically returns in the form of a walking, talking snowman. Sentimental and silly, it's bound to be a favourite of kids while still being hip enough to entertain teens. Kelly Preston plays Keaton's widowed wife, and a number of musicians, including Dweezil Zappa and Henry Rollins, make cameos. **★★★**

PATCH ADAMS Depending on your taste, Robin Williams's trademark manic humour is either a recipe for surefire laughs or surefire stomach cramps. I needed Dramamine after seeing Williams in the role of real-life doctor Hunter "Patch" Adams, recycling his 20-year-old comedy bits and turning on the waterworks in one of his most saccharine performances ever. A somewhat long-in-the-tooth medical student in the '70s, Patch discovers his gift for connecting with his patients and fights the medical establishment to allow him to continue

practising his unorthodox brand of medicine. Williams's stunts lost their appeal and originality years ago; his cloying, lengthy, melodramatic speeches about the virtues of healing the soul of the patient and not just the body may well cause an epidemic of nausea among the audience. **★★**

THE PRINCE OF EGYPT Dreamworks Pictures, led by the all-powerful Steven Spielberg, David Geffen and Jeffrey Katzenberg, have a lot riding on this reportedly \$100-million animated epic. *The Prince of Egypt* is not aimed at kids, and has zero merchandising opportunities (unless a "let my people go" Happy Meal piques your interest). Dreamworks was determined to remain true to the essence of the Biblical story, and although they've whittled it down to 90 minutes, they succeed. Val Kilmer heads the film's list of well-known voices as Moses, a Hebrew baby found by the Queen of Egypt and raised as her own until the lad stumbles onto the truth. At God's command, Moses eventually opposes his brother, the pharaoh Rameses (voiced by Ralph Fiennes). Characters burst into song, but the music actually propels the story and doesn't seem like a soundtrack-filling afterthought. The animation is beyond description and the respect the film shows for the story whets one's appetite for the real thing... or at least for DeMille's *The Ten Commandments*. **★★★★**

PSYCHO Director Gus Van Sant is a brave man indeed, taking on the remake of one of the most analyzed, imitated and inspirational thrillers of all time. He covers his bases, though, by not trying to improve upon or even tamper with Hitchcock's 1960 classic. With the exception of colour (and even that has a bleached, pale look), the script and scene set-ups are virtually identical to the original. However, the dialogue has a dated feel to it and the pacing, painfully tense in 1960, is awkward in 1998. Anne Heche plays the part of Marion Crane, the unfortunate shower victim made famous by Janet Leigh in the original, and Vince Vaughn is the oedipal Norman Bates, proprietor of the Bates Motel where all the grisly action takes place. Tony Perkins's place in history as the

world's most menacing bellboy is intact, although Vaughn's work is certainly creepy. The well-known shower scene is given a slightly more gruesome take, but everything from the soundtrack to the brilliant editing is just as Hitch first approached it. Audiences used to Psycho Offspring like *Scream* may find the tension nearly unbearable and, consequently, more frightening than recent horror flicks where a release is given to the audience every 10 minutes. There are really only three scenes that qualify as terrifying, but those unfamiliar with the original should find them sufficient. Still, this is more of a curiosity as much as anything, and proof positive that it was done right the first time—and should have been left alone. **★★★**

STAR TREK: INSURRECTION Star Trek continues to boldly go where few franchises have gone before with their ninth feature film installment—the second without Captain Kirk, Spock or Scotty beaming somebody up. Captain Jean-Luc Picard (Patrick Stewart) and the rest of the Enterprise crew come to the aid of the Ba'ku, an ancient race of people who have shunned technology. The Ba'ku's planet holds the secrets to eternal youth, coveted by the Son'a, a decaying race of people in desperate need of some facelifts. Oscar-winning actor F. Murray Abraham is barely recognizable as Ru'at, leader of the Son'a and orchestrator of the plan to destroy the Ba'ku's home. The regenerative effects of the planet adds a little spice to the crew of the Enterprise, too—expect hormone levels to rise, romance to blossom and a plucky Picard to defy Star Fleet Command for the love a Ba'ku woman. Jonathan Frakes, who plays Commander Riker, takes the director's chair once again, as he did in the last movie, *First Contact*. He knits a nifty story together and even pushes the characters into brave new worlds. The special effects are toned down, but not at the expense of the several obligatory space battle scenes. This is a lighter *Star Trek* movie that takes itself less seriously than previous efforts—it isn't cluttered by a lot of subplots and extraneous characters. I suppose I could use the word "predictable," but "comfortable" is a better description. It's lean and streamlined, hitting warp speed quickly—and it stays there. **★★★★**

YOU'VE GOT MAIL Tom Hanks and Meg Ryan are reunited in a movie that may make you yearn for *Sleepless in Seattle*, or perhaps just for a good nap. The only good thing about this snoozy

remake of 1940's *The Shop Around the Corner* is the reliable chemistry between the two leads. Hanks is the owner of a mega-discount bookstore ready to crush his outgunned competition, the tiny neighbourhood bookshop run by Ryan. In business, they're enemies, but in an Internet chat room, they've unwittingly become online lovers. Pretentious, forced dialogue and a snail-mail pace dooms this sappy computer comedy from *Sleepless in Seattle* writer/director Nora Ephron. A cast that includes Parker Posey, Jean Stapleton, Greg Kinnear and Dabney Coleman only adds to the clutter. **★★**

VUE Ratings

✗	Awful
◎	Bad
○	Poor
○○	Good
○○○	Very Good
○○○○	Excellent

Todd James hosts *A Minute at the Movies*, on ITV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

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SHAKESPEARE IN LOVE

Daily 1:40 4:20 7:10 9:40 PM. Presented on Digital

Theatre Sound

STEPHOM

Daily 1:30 4:00 7:20 9:50 PM

Coarse language

Presented in Digital Theatre Sound

PRINCE OF EGYPT

Daily 12:30 2:40 6:30 8:50 10:00 PM

Presented in Digital Theatre Sound

PATCH ADAMS

Daily 1:10 3:50 7:00 9:30 PM

Presented in Digital Theatre Sound

THE FACULTY

Daily 12:50 3:00 5:10 7:40 10:05 PM

Coarse language, very violence

ENEMY OF THE STATE

Daily 12:40 4:40 6:20 10:00 PM

Coarse language, violent scenes

Presented in Digital Theatre Sound

A BUG'S LIFE

Daily 12:30 2:40 4:30 6:30 8:40 10:00 PM

Presented in Digital Theatre Sound

WAKING NED DEVINE

Daily 1:20 3:30 7:30 10:00 PM

YOU'VE GOT MAIL

Daily 1:00 4:10 6:40 9:30 PM

WESTMOUNT 4

211 Ave. & Great Road • 452-7343

PRINCE OF EGYPT

Daily 7:00 9:15 Mat Sat Sun 12:30 2:40 4:50 PM

PATCH ADAMS

Daily 7:15 9:45 Mat Sat Sun 1:15 4:30 PM. Coarse

language

Presented in Digital Theatre Sound

THE FACULTY

Daily 7:15 9:45 Mat Sat Sun 1:15 4:30 PM. Coarse

language, very violence

STEPHOM

Daily 4:45 9:30 Mat Sat Sun 1:00 4:00 PM. Coarse

language

Presented in Digital Theatre Sound

CLAREVIEW TOWN CENTRE

621-137 Avenue • 472-0699

JACK FROST

Daily 12:40 2:50 5:00 PM

THE FACULTY

Daily 5:00 7:50 10:05 PM

Coarse language, gory violence

STAR TREK

Daily 7:30 9:35 Mat Sat Sun 1:40 4:00 PM

BABE, PIG IN THE CITY

Daily 7:30 9:40 PM

Mat Sat Sun 1:20 3:30 5:30 PM

A BUG'S LIFE

Daily 7:00 9:00 Mat Sat Sun 2:30 2:40 4:50 PM

STAR TREK

Daily 7:20 9:35 Mat Sat Sun 1:40 4:00 PM

BABE, PIG IN THE CITY

Daily 7:30 9:40 PM

YOU'VE GOT MAIL

Daily 6:40 9:30 PM

Mat Sat Sun 1:00 3:30 5:30 PM

WAKING NED DEVINE

Daily 7:30 10:10 Mat Sat Sun 12:40 3:20 PM

Presented in Digital Theatre Sound

VILLAGE TOWN MALL

Gervais Rd. & St. Albert Trail

St. Albert • 457-1212

YOU'VE GOT MAIL

Daily 6:40 9:30 PM

Mat Sat Sun 1:00 3:30 5:30 PM

A BUG'S LIFE

Daily 7:00 9:00 Mat Sat Sun 2:30 2:40 4:50 PM

STAR TREK

Daily 7:20 9:35 Mat Sat Sun 1:40 4:00 PM

BABE, PIG IN THE CITY

Daily 7:30 9:40 PM

YOU'VE GOT MAIL

Daily 6:40 9:30 PM

Mat Sat Sun 1:00 3:30 5:30 PM

WAKING NED DEVINE

Daily 7:30 10:10 Mat Sat Sun 12:40 3:20 PM

Presented in Digital Theatre Sound

WESTMALL 8

West Edmonton Mall

Ph: 433-1409 (WE RESERVE)

PATCH ADAMS

Daily 1:00 4:00 6:00 9:00 10:00 PM

Coarse language

Presented in Digital Theatre Sound

CLINICAS 6

WEST EDMONTON MALL

PHASE 1, ENTRANCE 66

SOMETHING ABOUT MARY

Daily 6:30 9:05 Mat Sat Sun 1:15 3:15 PM

Coarse language

THE SEIGE

Daily 7:30 9:55 Mat Sat Sun 2:00 4:35 PM

Violent

RUSH HOUR

Daily 7:10 9:50 Mat Sat Sun 1:00 3:30 PM

NIGHT AT THE ROXBURY

Daily 7:45 9:45 Mat Sat Sun 1:00 3:30 PM

Not suitable for young children

URBAN LEGEND

Daily 8:05 10:05 Mat Sat Sun 4:15 PM. Gory

violence

ANTZ

Daily 7:15 Mat Sat Sun 12:45 3:00 4:50 PM

PRACTICAL MAGIC

Daily 9:40 PM

I'LL BE HOME

Daily 6:45 9:00 Mat Sat Sun 12:30 PM

FOR CHRISTMAS

Daily 6:45 9:00 Mat Sat Sun 12:30 PM

MEET JOE BLACK

Daily 6:35 Mat Sat Sun 2:30 PM

Presented in Digital Theatre Sound

WESTMALL 8

West Edmonton Mall

Ph: 433-1409 (WE RESERVE)

PATCH ADAMS

Daily 1:00 4:00 6:00 9:00 10:00 PM

Coarse language

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Coarse language

THE SEIGE

Daily 7:30 9:55 Mat Sat Sun 2:00 4:35 PM

Violent

RUSH HOUR

Daily 7:10 9:50 Mat Sat Sun 1:00 3:30 PM

NIGHT AT THE ROXBURY

Daily 7:45 9:45 Mat Sat Sun 1:00 3:30 PM

Not suitable for young children

URBAN LEGEND

Daily 8:05 10:05 Mat Sat Sun 4:15 PM. Gory

violence

ANTZ

Daily 7:15 Mat Sat Sun 12:45 3:00 4:50 PM

PRACTICAL MAGIC

Daily 9:40 PM

I'LL BE HOME

Daily 6:45 9:00 Mat Sat Sun 12:30 PM

FOR CHRISTMAS

Daily 6:45 9:00 Mat Sat Sun 12:30 PM

MEET JOE BLACK

Daily 6:35 Mat Sat Sun 2:30 PM

Presented in Digital Theatre Sound

CLINICAS 6

West Edmonton Mall

Phase 1, entrance 66

SOMETHING ABOUT MARY

Daily 6:30 9:05 Mat Sat Sun 1:15 3:15 PM

Coarse language

THE SEIGE

DISH

Restaurants

Get your FREE listing
to 426-2889

LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	\$30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. Open 'til 12 am on weekends. \$

Ber-zerk (8128 - 103 St., 431-9864) Bigger scoops & low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

Le Brasserie (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$

BAKERS

Mr. Samosa (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevra, ghandia, samosas, nan and rottie. Indian sweet maker.

Skopek's Bake Shop (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

Tree Stone Bakery (8612 - 99 St., 433-5924) Artisan bread shop making pain au

levain (true French sourdough). Flour milled on-site. Brioche (Fri & Sat.) and more. Tues-Fri 10:30 a.m.-6 p.m. Sat 9 a.m.-4:30 p.m.

BISTRO'S

Bistro Praha (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$

Cafe Select (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week.

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$

Cest Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name".

Manor Cafe (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

Matess Urban Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. \$

Russian Tea Room (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best chicken in town. Our centrally located restaurant has a quiet and romantic atmosphere - candlelight at night to warm your heart. We do Tea Leaf Readings. Open 7 days a week. \$-\$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$

BREAKFAST

Brewsters (11620-104 Ave., 482-4677)

Extensive menu selection, 14 different types of beer brewed on site. brewery tours available. \$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

Cappuccino Affair (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night time snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

Cest Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name".

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

Jazzberries Too Cafe (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

Makapakape (13042 - 50 St., 413-4165) No-place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

Misty on Whyte (10458 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & nonsmoking areas.

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Remedy (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Mon-Thu & Sun 10-12 am; Fri & Sat 10 am -1 am.

Sugar Bowl (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. \$

Da-De-O (10548 - 82 Ave., 433-0930)

Big Daddy's offers a full lunch and dinner

JAZZ FRIDAY Jan. 8
& Saturday, Jan. 9



Helen Magorowski



BIG
Daddy's

where the *Big Boys (and Girls)* play...

4635 Calgary Tr. N. 436-2700

experience... Big Daddy's dinner experience...



The Great Moscow Circus
on Ice preview
Harcourt House's new exhibits
WIRED's Fave Pick:
opening night of "Street of Blood" at the Roxy Theatre

Thursday

Friday

Monday

Tuesday

Wednesday

Weeknights on News@Night
very independent



Restaurants

LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	\$30 & up

* Price per person, before tax & tip

Funky-style restaurant in an old-style diner on Whyte Ave. \$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$

CANADIAN

Applebee's (13006 - 50 St., 475-6100 & 10338 - 109 St., 421-1600) Their diverse, 60 item menu is revised twice a year and is tailored to local tastes. Appeals to all ages. \$

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$

Billiards Club (2 fl. 10505 - 82 Ave., 432-0355) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$

David's (8407 Argyl Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday Brunch buffet! Open at 5 am Mon-Fri., 6 am Sat-Sun. \$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$

High Level Diner (10912 - 88 Ave., 433-0993) Wholesome and health conscious - Known for their tasty humous and veggie burgers. \$

Insomnia Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huelos Rancheros. \$

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best kept secret on the north side. Featuring all home - made meals. Specializing in traditional English high tea and gourmet evening meals. \$

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

The Sidetrack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you.

Fax your FREE listing
to 426-2889

\$\$\$

The Tea House (5240 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6966.) Country fresh foods for lunch, dinners or breakfast, antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch \$; dinner \$-\$

Timothy's (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with a variety of dishes + pizza, stir-fries, pasta and more. \$

Unheaddof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$

Urban Lounge For lunch, dinner or late night fare, experience wholesome home made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river view. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakoras, biryanis, tandooris. Catering for all occasions. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2 pm. \$\$\$

GREEK

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

Syaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$

IRISH PUB

O'Byrne's Irish Pub (10616 - Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$

Chianti (10501-82 Ave., 439-8729) Boti celli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place - Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$ - \$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$

Shucky's (7623 Argyl Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$

Zenari's on 1st (10117 - 101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$

PASTRY SHOP
Alain Patisserie (9925-82 Ave., 988-9312) French breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA
Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty

slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$

Miami Pizza (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Park Lounge & Sports Bar (Franklin's Inn, 1616 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. \$

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri; 4pm-10pm Sat-Sun. \$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$\$\$

Krua Wlai Thai Restaurant (Sterling PL, 9940-106 St., 424-8303) Our cooks from

Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

In the kitchen with diner

By JENNIFER COCKRALL-KING

Husband's tip: dip's a pip

THE HOLIDAYS WERE FUN. We ate, drank and were merry. But let's face it: who isn't happy when

January finally rolls around? It's a low-key, low-budget month whose arrival means you no longer have to contend with fussy foods and lengthy dinner parties. It's a time to reacquaint yourself with simple, basic foods, and there is no better a place to do that than a diner.

A recent trip to Callahan's Restaurant reminded me how important these places are to a city's food scene. They serve classics like burgers and fries, eggs any way you like 'em, really good milkshakes and a never-ending cup of coffee served in a thick rimmed ceramic mug. They feed the cold, the tired, the hungry and the hungover of Edmonton from dawn until midnight, seven days a week. Diners are the unsung heroes of the restaurant world.

With a nod to the '50s (the heyday of diners), Callahan's has decorative accents in black-and-white tile, cozy booths, old movie posters, cute signs ("If you were a good customer, you would eat more") and a great cartoon mural. Following longstanding diner tradition, their extensive menu leans heavily toward breakfast foods, both traditional and otherwise. However, they have lots of tasty lunch and dinner items, too. And your food hits the table hot—sometimes very hot. No hanging around under heat lamps.

Breakfast for two usually comes to around \$20-\$22, including tip.

Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

IRISH PUB

Pyrogies House (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

Vietnamese

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Tea, Wine & Spirit Merchants

O'Byrne's
Irish Pub
The CREAM OF IRISH BEER

The Finest Traditional
Irish Fare & The Home of
Beer & Guinness Stew

Features change Daily

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Open Daily • Breakfast Served on Weekends

CAFE MOSAICS
The Good Day Cafe
Monday Night is Homemade Perogy Night!
10844 • WHYTE AVE. 433-9702

LISTINGS

SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. • Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

LUSH 10030A-102 St., 424-2851. • Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. • Every WED: Bronx Night-Retro with DJ Hurricane. • Every THU: Mad-Cow British Music with DJ Jesse. • Every FRI: In the Velvet Underground Funkalicious. • Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. • Every THU: Gothic Industrial. • Every FRI Club Classics. • Every SAT Elevate. • Every SUN: Pyjama party.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Daily happy hour/food specials from 12-7 pm (4-7 pm Sun.) Every WED & SUN: Karaoke nights. Don't miss the unbeatable specials on THU nights including FREE pool!

REBAR 10551-82 Ave., 433-3600. • Every SUN: DJ Big Dada, alternative. • Every MON: (downstairs): DJ Chuck Rock, requests. • Every TUE: (downstairs): DJ Chuck Rock; swing, punk rock, ska. • Every WED: (downstairs): DJ Big Dada, alternative. • Every THU: (downstairs): Hardtimes; (upstairs): Goodtimes. • Every FRI: (downstairs): Goodtimes. • Every SAT: (downstairs): DJ Mikee. • Every SUN: (downstairs): DJ Mikee, techno/house/alt/rock. (upstairs): DJ Davey James, the After Party. • Every SUN: (downstairs): DJ Big Dada; Alt.

RED'S WEM 481-6420. • Every SAT (10 pm): Red's Rebels. • Every FRI: Dance Party, hosts Kenny-K. • Every SUN: Hipno Sundays. • Every TUE: Toonie Tuesday. • Every WED: Bowling. SAT 9 noon-3 pm: Blast from the Past - Swing Dance Party competition (under 18 yrs). WED 13 (6-11 pm): Blast from the Past - Swing Dance Party competition (18+ yrs).

THE ROOST Private Member's Club, 10345-104 St., 426-3150. • Every MON: DJ Big Daddy. • Every TUE: DJ Bryan the Big Mac. • Every WED: DJ Latin Lover. • Every THU: DJ Dark Daddy. • Every FRI: Down-DJ Weena Love. • Every SAT: Up-DJ Alvaro. • Every SUN: Down-DJ James. • Every SAT: Up-DJ Code Red. • Every SUN: DJ Who the @! is Alice.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. • Every Night: Dancing with DJ G.

TIMER'S NIGHTCLUB 12345-118 Ave., 454-5396. Every SUN: open stage *4

9 pm). Club dance following, Jason and the Guru, DJ Bobby Bree. Every FRI & SAT: DJ Bobby Bree.

URBAN LOUNGE 8111-105 St., 439-3388. • Every WED Jam & Open Stage, all styles & musicians welcome. • Every THU: Thursday Night Fever. • Every FRI: Serious live music. • Every SAT: Live Music. (9 pm).

THE VAULT 10089 Jasper Ave., 423-LOCK. Every THU: Swing night plus swing lessons. FRI open at 4 pm.

country

DRAKE HOTEL 3945-118 Ave., 479-3929. • Every FRI-SAT: Second Chance Band. • Every SUN aft: Second Chance Band.

JESS LEE'S ON JASPER Mayfair, 10185 Jasper Ave., 414-6211. • Every MON-SAT: Live Blues/Country During Happy Hour. • Every SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phases II WEM, 483-3289. • Every THU: Ladies Nights.

NEW CITY LIKWID LOUNGE 10161-112 St., 431-4578. SAT 9: Jen Kraatz and the Whispers, National Dust.

ONE EYED JACKS PUB & GRUB 13042-50 St. • Every FRI-SAT live music.

PONCHOS' PUB 9006-132 Ave., 473-7331. • Every FRI live music/DJ dance

• Every SAT Karaoke/DJ with Brenda.

WILD WEST 12912-50 St., 476-3388. • Every WED & THU Free dancing lessons • Every SAT aft: Jam 4:30-7 pm.

WINSPEAR CENTRE 428-1414. WED 20 (7 pm): Tommy Hunter & the Travelin' Men.

jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. Every MON: The Valium Lovers. Every TUE: Wide Awake and Dreaming. Every THU: DJ Dragon.

BLACK DOG 10425-82 Ave., 439-1082. • Every SUN: Root Down-Live Acid Jazz.

DEVILIN'S 10507-82 Ave., 437-7489. • Every MON: Kiss & Tell-Live Jazz Trio.

• Every TUE: Fina Estampa. • Every THU: acid jazz. • Every SUN: Melba Apartment Quartet.

GRANT MACLEWAN COMMUNITY COLLEGE John L. Haar Theatre, Jasper Place

1044-1752, THU 7-SAT 9: Tim Becker. SUN 10: Newbie Night with Spirit of the Atlantic. MON 11-SAT 16: Tim Becker. SUN 17: Newbie Night with Spirit of the Atlantic.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 426-7784. THU 7-SAT 9 Sam August. TUE 12-SAT 16: Dave Hieber.

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave., 463-7788. SAT 9: Steve Ashley. SAT 16: Derek Sigurdson.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. • Every THU: Celtic nights. THU 7: Celtic Night. FRI 8-SAT 9: Richard Blaze. SAT 12-WED 13: Sam August. THU 14: Celtic Night. FRI 15-

There just aren't too many places you can go to discuss reflexology, crop circles and palmistry any more. Luckily, the **Psychic Society of Alberta** has it all covered—on Wednesday, January 13, the organization presents its acclaimed discussion circle evening, featuring a wealth of interesting topics. Admission to the event, which takes place at 12530 - 110 Ave., is \$7. Contact Lynne in case you need more information, at 481-3469. We predict a great turnout.

Things certainly are buzzing at City Hall in the first few weeks of 1999. See what's up for yourself. • On January 17, at 1 p.m., the Final Frontier Science Fiction Fan Society meets in the Heritage Room. Contact Bev Williams at 439-9827 for details. • The Upward Bound Toastmasters meet on January 13 in the Heritage Room. It all gets underway at 7:30 p.m. Peggy Zubyk, at

488-7271, can fill you in on the agenda.

• Whether skaters can get some free introductory lessons at the City Hall outdoor rink on January 9, 16, 23 and 30, from 11-1:45 a.m.

Call Jane Molstad at 496-1911 for info.

• Sure, the Y2K Bug has everyone thinking, but the millennium should bring some partying as well. The City's Millennium Office will be hosting workshops on January 12 and 26 to assist community groups with their celebrations. Learn about various projects, special event registry, grants and fundraising. See you in the Heritage Room at 7 p.m. sharp. Contact Chris McLeod at 496-8255 for information.

• January 31 is a busy day at City Hall—there's a Millennium

Mediation Session in the Heritage Room at 2 p.m. (Alan Cristofoli at 477-2854) and a kickoff ceremony for Black History Month in the City Room between 4 and 6 p.m.

(Michael Broadhagen at 481-0499).

To get your event listed on our Bulletin Board, fax Vue Weekly at 426-2889 with the info. Send it addressed to "Bulletin Board".

Campus, 10045-156 St., 497-4436. FRI 8 (8 pm): An Evening of Showcase Bands: Featuring Jaci Semple.

INSONNIA PUB 5552 Calgary Tr. S., 414-1743. • Every FRI: Jazz & blues: Wide Awake & Dreaming (9pm-1am). • Every SAT: jazz & alternative: The Method (9pm-1am).

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 462-6611. • Top 40, dance & disco: • Every THU (7:30-11 pm): John Fisher (vocal, flute, piano). • Every FRI & SAT (8:30-11 pm): John Fisher (keys, vocal) & Christine BECO (vocals)

THE LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail South 431-1748. FRI 8-SAT 9: A.J. FRI 15 SAT 16: A.J.

PRADERA RESTAURANT Westin Hotel • Jazz Brunch every SUN (10 am-2 pm). SUN 10: Walsh/Scott Duo. SUN 17: Kent Gangster Duo.

ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. • Every WED-SAT: Lyle Hobbs

SORRENTINO'S BISTRO 10162-100 FRI 8-SAT 9 (9:30-12:30): Anna Beaumont & Chris Andrew.

WINSPEAR CENTRE 428-1414. SUN 17 (7:30 pm): Tommy Banks' Big Band

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 8: Tilo Paiz. FRI 15: Tom Gilroy.

ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. • Every week (9-1): Tony Poirier. Every THU-SAT: Lyle Hobbs Entertainer Extraordinaire.

SHERLOCK HOLMES WEM Bourbon St., 444-1752. THU 7-SAT 9: Tim Becker. SUN 10: Newbie Night with Spirit of the Atlantic. MON 11-SAT 16: Tim Becker. SUN 17: Newbie Night with Spirit of the Atlantic.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 426-7784. THU 7-SAT 9 Sam August. TUE 12-SAT 16: Dave Hieber.

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave., 463-7788. SAT 9: Steve Ashley. SAT 16: Derek Sigurdson.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. • Every THU: Celtic nights. THU 7: Celtic Night. FRI 8-SAT 9: Richard Blaze. SAT 12-WED 13: Sam August. THU 14: Celtic Night. FRI 15-

SAT 16: Duff Robison.

DE VINES RESTAURANT & LOUNGE 9712-111 St., 482-6402. • Every SAT night (8:30-12): Live acoustic light jazz. Mark Baily.

pop & rock

BIG DADDY'S 4635 Calgary Trail N., 436-2700. • Every FRI: Jazz

BILLY BUDD'S 9839-63 Ave., 438-1148. • Every THU: karaoke. • Every MON, WED-SAT: live entertainment

BOILERS PUB 10220-103 St., 425-4767, 440-6062. • Every SUN: Sunday Showcase. FRI 8-SAT 9: Head Long Walkers. THU 14: Sykosematic. FRI 15-SAT 16: Joint Chiefs

DRAGON HEAD Lyngberg Shopping Centre, 7522-178 St. • Every FRI-SAT: Clasic Rock Dance Party

ELEPHANT & CASTLE Whyte Ave. • Every TUES, Open stage, hosted by Jose Oiseau

GASOLINE ALLEY 10993-124 St., 482-6382. Every TUE: Retro Night-DJ. Every THU: Wet T-Shirt Contest. Every SUN: The Big Cheese.

J & R BAR & GRILL 4003-106 St., 436-4395. THU 7: White Boys Blues Noise

KING'S HORSE PUB 4211-106 St., 462-4627. • Every MON: bar/restaurant industry appreciation night

KEEGAN'S PUB 3458-99 St., 435-4065. • Every MON Karaoke.

MARIO'S 4990-92 Ave., 466-8652. • Every THU-SAT: Rare Occasion.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. • WED open stage 8:00 hosted by Joe Matai. 905 2005 (Jam night). THU 7-SAT 9: Jesus Christy. THU 14-SAT 16: The Rage.

THUNDERDOME 9920 Argyll Rd., 433-DOME. • Every THU: Ladies Night.

• Every TUES: Bogie Nites: The Best of 60s. 70s & 80s Retro

DE VINES RESTAURANT & LOUNGE 9712-111 St., 482-6402. • Every THU & FRI night (8:30-12): Live acoustic, 40s to 70s pop. Damian Gregory

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. • Every SUN & MON: karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. Every TUES: Canadian Music Night. Every SAT: live music.

THURSDAY 7

SLOW FRESH OIL

HURRICANE DELORES

MARK COBURNÉ

FRIDAY 8

IN THE NEW CITY

SUBURBS

FREEDOM FRIDAY

NEXUS

and Guests

SATURDAY 9

LOUNGE

JEN KRAATZ

& The Whispers

and Guests

NATIONAL DUST

MONDAY 11

CHEAP DRINKS

NO COVER

TUESDAY 12

CHEAP BOOZE / PUNK RAWK

NO COVER / NUFF SAID

WEDNESDAY 13

SWING NIGHT

Lessons at 9 pm sharp

w/ DJ Chuck Rock

THURSDAY 14

12th HOUSE

and SOL 3

FRIDAY 15

IN THE NEW CITY

SUBURBS

FREEDOM FRIDAY

NEXUS

SATURDAY 16

GREATER THAN

LESS THAN

With Guests

LEADERHOUSE

and

COURT RECORDER

(from Calgary)

NEW

CITY

LIKWID LOUNGE

10161 - 112 St.

413-4578

2 blocks south

of the Sidetrack

www.liwkid.com

no pants
no serviceREBAR 10161-82 Ave.
info@403-3600

art galleries

shows openings, events & happenings

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE POOLE FOUNDATION GIFT:** Permanent Collection Exhibition. **BRUSH WITH...** North American traditions of large abstract paintings which assert the character of the brush stroke being the integral part of the painting. Until Aug. 31. **Contemporary Art Issues Reading Group:** Every second THU., pm. Envisioned Spaces: Lectures on Contemporary Architecture. **JUST FOR THE LOVE OF IT:** The Shirley and Peter Savage collection of Canadian Prints. Until Jan. 17. **BEAUTY AND THE BANAL:** Janet Cardiff, Chris Cran, Lesley Menzies, Lyndal Osborne, Laura Vickerson, John Will, Angus Wyatt, how we assign aesthetic and cultural value to things around us. Until Jan. 17. **KITCHEN 2:** Vera Bradbury, The Gap. **SNOW SCULPTURE:** By Agnieszka Matejko and Larry Andreoff, a 24 foot by 8 foot maze that visitors can walk through until the end of Feb. (weather pending). **Contemporary Art Issues Reading Group:** Every second THU., pm. **Art Rental Gallery:** Margaret Brine Galery, Lower Level EAG. **SMALL ART 1998-99:** Annual Christmas Small Art Sale Until Jan. 9.

TSAB GALLERY U of A, 1-1 Fine Arts Bldg 112 St., 89 Ave., 492-2081. **DETAILS FROM THE BIG PICTURE:** Paintings by Richard Smolinski. Opening reception, THU, Jan. 7, 7-10 pm until Jan. 17.

HARCOURT HOUSE GALLERY 3rd Floor 10215-112 St., 426-4180. **RECENT WORKS** Fiona Connell, layering, painting on abstracted works. Jan. 7-10 pm. **THE FRONT ROOM:** INNATELY HUMAN. **David Stewart & Sam Weber:** images + 2D illusions to the body. Jan. 7-10 pm. Opening reception, THU, Jan. 7, 7-10 pm.

THE LEGACY CENTRE 3rd level, Edmonton Centre, 461-6221. **COLLECTION OF TREASURES—ALBERTA'S BEST ART SH** w/ over 20 artists: Paul Braids, Al Bucken, Alan Hama Chang, Claude Garneau, Elizabeth Hibbs, Jerry Henry, Marilyn Horrocks, Avery Pfannauer, Nick Prins, Mark Anthony Sekirer et al. Hosted by Mento Communicatoins Inc., portion of proceeds to the Youth Emergency Shelter Society. Until Jan. 29, 10 am-5 pm. pm no reception, THU, Jan. 21, 7-10 pm.

PROFILES GALLERY 1st fl., Grand Park Plaza 22 Sir Winston Churchill Ave., St. Au... 460-4310. **COLOUR EXPRESSIONS:** Paintings by Angela Grootelaar. Until Jan. 3. Artist Lecture: WED, Jan. 13, 7:30-9:30 pm.

VANDERLEELIE 10344-134 St., 452-0286. Group show featuring recent paintings by David Cantine, Vicki Marano, Sean McIntosh, David Alexander, Wendy Young, Jim Davies and Rick Gorenko. Jan. 8-21.

art galleries

ART BEAT GALLERY & FRAME Pelland Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ca. Steel sculpture by Edouin M. Sousa; alabaster, soap stone carvings by Albert Adams. Miniature pieces by gallery artists: Nick Prins, Jeanne Findlay, Carol Hama Chang, Pat Wagenveld and Sophia Podhyshuk Shaw.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave., Groat Rd 908-0320. Local artists on site daily. Now featuring: How featuring: Rural heritage water colours by Ivan Solisny.

BUGERA KMET 12310 Jasper Ave. **NEW DIMENSIONS:** Prairie landscape paintings by Terry Fenton. New sculpture by Douglas Bentham.

CENTRE D'ARTS VISUELS D'ELBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. **CHRISTMAS CELEBRATION:** Paintings, etchings, water colour, art and crafts of members. Until Jan. 13.

EDMONTON GENERAL HOSPITAL 11111 Jasper Ave., Main Floor, 930-5611, ext. 6475. **FACING AIDS:** A senior High School Art Exhibition: A collaborative project between Victoria School and Latitude 53 Society and Caritas Art Enrichment Program to raise awareness of issues surrounding AIDS. Until Jan. 15.

ELCTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. 1998 RETROSCAPE GROUP SHOW: Wayne Mackenzie, Janet Stein, John Blair (jewellery), Elizabeth Beauchamp & Lynn Malin (monoprints & tables), Sidney Kelsie (naïve art), Tim & Cheryl Jensen (fused glass), John Morel, Henry Schlosser, Doug Haslam (wood), Susan Seghers (soft sculpture Christmas figures), Jackie Fiala (stone carvings). Until Jan. 30.

THE FRINGE GALLERY BSMT. 10516 Whyte Ave., 432-0240. **TRAVELS WITH GRIEF**, THE EXPERT WITNESS: Mixed media figu-

rative works by Linda Carreiro & Richard Smolinski. Until Jan. 30.

GYLLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave. 66 St., 930-5611, ext. 6475, 0 level Corridor. **SHARING VIEWPOINTS:** Paintings by Madeline Delaney, E. Jean Richards, Moira English, Barbara Hodgeson, Ethel E. Grant, Larry Judge, Sunita Kumar, Wilf Walker. Until Feb. 9.

IML GALLERY 10822 Whyte Ave., 433-6834. **GALLERY CHOICE:** Works from resident artists, 1998. Closed on Mondays, Tues-Sat 10 am-6 pm, Thu 10 am - 8 pm. Water colours by Joyce Damikura. Until Jan. 18.

KAMENA GALLERY OF FRAMES 5719-104 St., 944-9497. kamena gallery.com. Originals & prints by Willie Wong, Gerry Thomas (Oilers photographs and giclee prints), Roybal, Daniel Campbell, Wei T. Wong, Helena Ball, Kee Wong and Jak Martel.

LATITUDE 53 10137-104 St., 423-5353. **EMERGING CURATORS SERIES: SPONTA NEOUS COMPULSION:** Curated by Cindy Baker, a mail art exhibition. Until Jan. 23.

MANIFESTO 10043-102 St., 423-7801. **SERIES UNREST:** Photography by Megan Hillerd and **BEAUTIFUL WOMEN FOR UGLY MEN:** Pen and ink drawings by Sacha Gartner. Until Jan. 16.

MISERICORDIA HEALTH CENTRE 16940 87 Ave., 484-8811, ext. 6475. **Dayward Corridor: THE PORTRAIT PROJECT:** Paintings by Rhonda Harper Epp. Until Feb. 8. **Northwest Corridor: BREAKING IN? BREAKING OUT:** Works by Mary Sullivan Holdgrafe and Stella Kaufman.

PLANET INC. CYBER CAFE 201, 10442-82 Ave., 433-9730, http://www.compusmart.ca/bozena. Art exhibition, works by Michael V. Tkaczuk.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level 1030-103 St., 426-4055. Works in oil by Rob Von Eschen, Audrey Pfannmuller and George Schwindt, works in acrylic by Dale Auger, Steve Mills, David Seghers, Elaine Tweedy, John Freeman. Watercolours by Sigrid Gehrens, Eva Bartel, Glenda Beaver, Barb Brooks. Artworks in glass, soapstone & amber, Oxford Tower, 10235 101 St. Oils by Rob Von Eschen. Westin Hotel, The Pradera, 10135-100 St. **Pastel Paintings** by Audrey Pfannmuller. **The Hotel McDonald:** The Harvest Room; Acrylics by Steve Mitis.

SCOTT GALLERY 10411-124 St., 488-3619. Recent works by gallery artists: Maureen Harvey, Barbara Atkins, Robert Sinclair, Neil Patterson, Fancie Gravel and Nancy Day. Also works by John Snow and Vladimir Horie. Until Jan. 19.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **TERRA NOVA** Recent Etchings and mixed media prints by Tadeusz Warszynski. Until Jan. 23.

SPECIAL-T GALLERY 284 Saddleback Rd 437-1192. **MIXED PALETTE:** Members of the Society of Western Canadian Artists. Until Jan. 15.

STATLER STUDIOS 14914-128 Ave., 451-0362. Portraiture, commercial and fine art photographs. 10 am-6 pm.

THE STUDI GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A co-operative work-place shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists: Pat Wagenveld, Helen Settim, Louise Crawford, Alandra Allanbright, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Loutas.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Group show by gallery artists. New work by Raymond Therault, Derek Watts and Andrew Raszewski. Also showing Christ as miniatures.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK. http://plaza.v-wave.com/gilan/art/kirsten.htm. Featuring sculptures by artist Kirsten Zuk.

SURREAL & FANTASY OIL PAINTINGS ONLINE COSMIC HORIZONS http://www.geocities.com/Soho/Gallery/5298.

craft shows

UWLC ARTS AND CRAFTS MUSEUM 10825-97 St., St. Josaphat's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

COMPANY! KABARET! Catalyst Theatre, 8629-108 St., 488-2252, 484-2579. SAT 8-9 pm. Highlights from hit Company!

dance

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LISTINGS

ORLANDO BOOKS 10123-82 Ave., 432-7653. FRI 8: Ashok Mathur, reading *Once Upon an Elephant*. FRI 15: Olive Senior, reading from her work, including the collection of poems, *Gardening in the Tropics* and prose, *Discerner of Hearts and Other Stories*.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club. WED 13: Talking Book Club.

STROLL OF POETS <http://www.cctnet.ca/stroll>. *The 12 DAYS OF POETRY*: THU 7 (7 pm) La Boheme: Louis Munan: Nancy Mackenzie, Mary T. McDonald, Catherine Patrick, Audrey Shield. MON 11 (7 pm) Upper Crust Cafe: Host: Andrew Thompson: Anna Miaduchowska, Trevor Dekort, Faye Francis, Jocelyn Verret. TUE 12 (7 pm) Upper Crust Cafe: Host: Myrna Garanis: Cheryl: Until Jan. 16. WED 13 (7 pm) Upper Crust Cafe: Host: William Nichols: Doug Elves, Beckie Barber-Conrad. Jonathan Heakin, Sandra Mooney-Ellerbeck. SAT 16 (7 pm) Stratcona Legion: Pets audience favourites of the 1st 11 days of poetry.

THE WRITING GROUP Block 1912, Old Stratcona, 104 St., 82 Ave., 465-7330. Meeting every second THU, come out and meet with other aspiring writers to talk about issues of interest to writers.

live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. Every WED (8 pm): Laff City.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every WEDS: Hypnotist Sebastian Steel.

sports

HOCKEY - OILERS www.edmontonoilers.com, Skyreach. TUE 12: Oilers vs Dallas. SUN 17: Oilers vs Detroit.

HORSE RACING Northlands, 471-7379. Northlands Simulcast racing, 7 days a week.

SOCCER - EDMONTON DRILLERS Skyreach, 425-KICK. THU 14: Drillers vs Harrisburg. SAT 16: Drillers vs Cleveland.

theatre

DIK MACY AND THE SWING FELLAS Celebrations Dinner Theatre, Neighbourhood Inn, 13103 Fort Rd., 448-9339.

DIE NASTY Varscona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night at 8 PM.

FRIDAY NIGHT FEVER- STILL ALIVE Jubilations Dinner Theatre, W.E.M., 484-2424. Remember the 70's? The swinging singles clubs, dancing the night away, trying to find the perfect "pick-up" line. Well, dust off your disco shoes and pour yourself into those spandex pants and join us for this fun-filled flashback! Until Jan. 17.

THE KING AND I The Citadel Theatre, 9828-101A Ave., 425-1820. A magical holiday treat for all ages. Anna, an American nanny arrives in Siam, she is astonished by life in the exotic court. Until Jan. 10.

MELODRAMIX Festival Place, Sherwood Park, 449-FEST (3378). Firelight Theatre every SUN, 7:30 pm, comedy and an improvised soap opera.

NOISES OFF Festival Place, Sherwood Park, 449-FEST (3378). An outrageous look at the love, lies and deceit that take place behind the scenes as a group of inept stage actors rehearse a Broadway bound play. Jan. 15, 16, 21-23.

POODLE SKIRTS TO PLATFORM SHOES Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. An evening of music and fun, a nostalgic tribute to the music and the singers of the 50's, 60's and 70's. Until Jan. 31.

STREET OF BLOOD Roxy Theatre, 10708-124 St., 453-2440. Ronnie Burkett Theatre of Marionettes presented by Theatre Network. Mrs. Edna Rural pricks her finger and bleeds onto her sewing, she sees the face of Christ in a quilt square. Jan. 7-31.

THEATRESPORTS 10329-83 Ave., 448-0695. The 18th Season of Rapid Fire Theatre, Theatresports. Edmonton's longest running and tastiest improv show. This season will have more thrills-a-minute. Every FRI @ 11 pm (until July 30, 1999).

WONDERFUL TOWN Kaasa Theatre, Jubilee Auditorium, 420-1757, 497-4395. Musical comedy based on a book by Joseph Fields and Jerome Chodorow with music by Leonard Bernstein and lyrics by Betty Comden and Adolph Green. Two sisters travel from Columbus, Ohio to the bright lights of New York City to find fame and fortune. Jan. 8-17.

variety

BANFF CENTRE FOR THE ARTS Eric Harvie Theatre, 1-800-433-8368. SAT 9 (8 PM): Swashbuckling Through the Ages: An Evening of Dashing, Derring, and Do: A demonstration by the Paddy Crean International Stage Combat Workshop.

CITY HALL Sir Winston Churchill Sq., Edmonton. Until March: 7 am-10 pm, Ice-skate on City Hall's outdoor ice rink.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. •Every WED: Classic Comedy with the Atomic Improv Co.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night; all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM.

LIFE AFTER SUMMER 434-7092. •For Outdoor types: Hiking/biking; explore the trails in and around Edmonton. Skiing/Snowshoeing: No kids, no families. •For Culinary Types: New foods, wines and people. •For Far-out literary types: a book club with a twist.

THE NODE ROOM Circle Square Plaza, 118 Ave. St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

RUNDLE PARK 113 Ave, 29 St., 496-7275. Skating Rink open to the public.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night.

SKYREACH CENTRE 451-8000. The Great Moscow circus on Ice. Jan. 7-10.

VICTORIA OVAL River Rd., 116 St., 496-7275. Skating rink open to the public.

workshops

THE ALEXANDRA WRITERS' CENTRE SOCIETY 10966-132 St., 451-2043. 8 week writing workshops beginning in Jan. 1999: Writing for Women (with Margaret Macpherson), Introductory Creative Writing (with Su Croll), Intermediate Creative Writing, (with Curtis Gillespie), and Poetry (with Su Croll). Contact Su Croll at 451-2043.

CITY HALL Sir Winston Churchill Sq., 496-8255. TUE 12 & 26: Community Millennium Workshops.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. New adult Drawing class.

GRANT MACEWAN COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., 497-4301/497-4303. •Introductory Photography & Camera Basics, •Arts Administration, •Audiovisual Communications, Computer Graphics, •Journalism, •Theatre Production, Art history, drawing and Contemporary Art issues. •non-credit art courses.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Workshops & classes for adults and kids—sculpture, painting & drawing.

KAMENA GALLERY OF FAMES 5718-104 St., 944-9497. Watercolour & drawing classes with Willie Wong at our new location, flexible time ample parking. •Register.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques.

TYPECAST TALENT & DEVELOPMENT 425-442, 425-4439. TV and film acting classes available for all ages (beginner to advanced). Casting seminars available.

UPBOARD BOUND TOASTMASTERS Heritagae Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Peggy

488-7271. Every WED (7:30-9:15 PM). Until June, you're invited to improve your listening, thinking, speaking skills. 7:30 PM.

kids stuff

CALDER LIBRARY 12522-132 Avenue, 496-7090. •every THU (10:30 am, 11 am), pre-school Storytime, Jan 14-May 27. (3-5 yrs).

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. •Every TUE (10:15 am) Pre-school Storytime, session 1: Jan. 19, 26, Feb. 2, 9, 16 (3-5 yrs).

CASTLEDOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. •Every WED (10:30 am), session 1 Pre School Storytime, Jan. 13-Feb. 10.

CITY HALL 496-1911. SAT 9, 16, 23, & 30: Free pre-school, learn to skate.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. •CHILDRREN'S GALLERY: SCULPTURE LOCOMOTION. •Every SUN: Something on Sundays. SUN 10: Making art out of flower petals? SUN 17: Carve it, ink it, stamp it... Get Printmaking!

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Classes in painting, drawing and sculpture, phone for info.

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. •Every WED (10:15 am) No Batteries Required (pre-sch/kindergarten). •Every TUE (10:15 am, 2 pm) Session 1 Crafty Storytime (3-5 yrs).

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night; all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM.

LIFE AFTER SUMMER 434-7092. •For Outdoor types: Hiking/biking; explore the trails in and around Edmonton. Skiing/Snowshoeing: No kids, no families.

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VICTORIA OVAL River Rd., 116 St., 496-7275. Skating rink open to the public.

workshops

The Edmonton Journal

The New Mix FM
The Best Mix of Hits

ALLIANCE

ALS

PRESENT THE THEORY OF FLIGHT

MONDAY, JANUARY 18,

7:30 PM

EATON CENTRE CINEMA

Jan 12-Mar. 9, •Every THU: Session 2. Totally Twos, (10:15 am), Jan. 14-Mar. 11 (2 yrs).

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. •Every WED: Pre-school Storytime 3 yrs (1:15-1:45 pm); 4-5 yrs (2-2:30 pm) Until Feb. 10. •Every THU: Pre-school Storytime: 3 yrs (10:15-10:45 am); 3-4 yrs (11-11:30 am) Until Feb 11. •SAT 16: Origami (10 yrs).

LESSARD LIBRARY 6104-172 Street, 496-1871. •Pre-school Storytime-TUES, WED, THU. •Every TUE (2-2:30 pm); WED (2-3:30 pm) Until Feb. 10. •Every THU: Pre-school Storytime (10:15-10:45 am); 3-5 yrs (7-7:30 pm) 3-5 yrs, pre-school storytime, starting Jan 12. •SAT 16 (2 pm): Silly Saturday.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. •Pre-school Storytime: every TUES, (10:15 am) 3 yrs; every TUE (2 pm) WED (10:15 am) for 4-5 yrs, until May 12. •Junior Edmonton Stamp Club: SAT 9: Topical or Thematic Stamps. •SAT 16 (10:30 am) Puppet Show.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE (10:15-10:45 am); 3-5 yrs, First Time for Storytime. •Every TUE (2:15-2:45 pm) Pre-school Storytime (4-5 yrs), Session 1, Jan. 19-Feb. 23. •SAT 9 & 23: Junior Stamp Club, SAT, 10-11:30 am.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. •Every TUE (1:30-2 pm) Storytime for pre-school children, 3-5 yrs. •Every SAT (11 am), Jan. 9-May 29: Ukrainian Storytime. •SAT 11 (7-9 pm): Origami Club.

STRATHCONA LIBRARY 8331-104 Street, 496-1828. •Pre-School Storytime, 10:30 AM, 3-5 yrs.

VALLEY ZOO 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

WOODCROFT 13420-114 Ave, 496-1830. •Every WED: Pre-school Storytime, session 1, (10:30-11 am or 2:30-3 pm) Jan. 13-Mar. 3 (3-5 yrs). •Every THU: Time for Twos, session 1, (10:15-10:35 am) 2 yrs, Jan. 14-Mar. 4

monthly exhibits. SAT 9: Fun with Frescos. SAT 16: Temptra Texture.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every THU (10:15-10:45 am), 3-5 yrs, First Time for Storytime. •Every TUE (2:15-2:45 pm) Pre-school Storytime (4-5 yrs), Session 1, Jan. 19-Feb. 23. •SAT 9 & 23: Junior Stamp Club, SAT, 10-11:30 am.

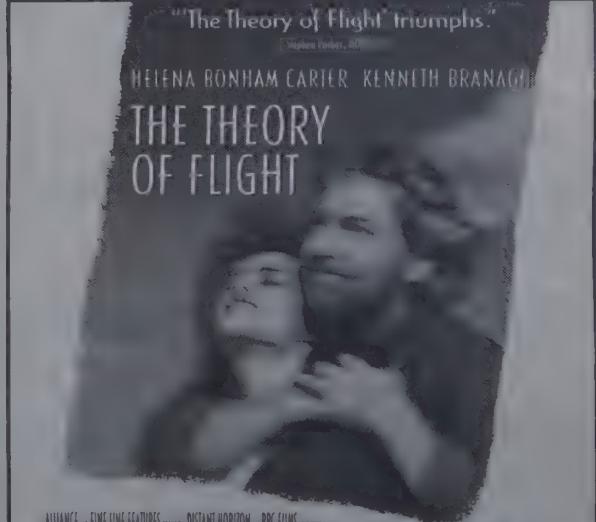
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Vue Weekly, the Edmonton Journal, MIX 96, Alliance and A.L.S. invite you and a guest to a Benefit Screening



All proceeds go to the Amyotrophic Sclerosis (Lou Gehrig's Disease) Society (A.L.S.). Tickets are \$10 per person and are available by calling: 487-0754

MUSICIANS WANTED

Amateur Musicians wanted: The Cosmopolitan Music Society. CMS Adult beginner Band Program. If you can't read music, you can play an instrument. If you play or sing already or you're there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info.

Get Your Music To The Majors! PROFESSIONAL INDIE MUSICIAN (record industry) Conference. France, attendees representing Indie catalogues has space left for artists/composers seeking placement on music All Styles. Strict deadlines & limited space. Have own studio with audio/video presentation capabilities. Series: entries only. To book your spot, contact Diora @ 604-731-8689 or email: abaca8@aol.com

na1217, 31, 0107/99, 0114/99

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VW1224-100-100 (4wks)

Voice Teacher with 15 years of recording industry experience accepting new students - beginners welcome. Call Anna at 455-4961. vw1231-1028 (4 wks)

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ROCK/FOLK/ BLUES - Jazz / Theory / Slide / Fingerstyle.

SONG WRITERS - Develop Songs / Record Demo. Just off campus. Ian Birse, 433-5906.

CR/999

RECORDING STUDIOS

Recording studio for hire. 16 trk. recording, hard disc editing and mastering, complete mixing, \$15/hr., including engineer. 906-4081. na1216-1231 (4wks)

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ALTERNATIVE

Cardinal Leger Jr. High Paris Fundraiser, Glow Bowling, at Rosslyn Bowling Alley, Jan. 15, 1999, 7 pm - 12 am. Call ahead 472-6357. VW0107 (1wk)

EDUCATION**EXPERIENCE SPANISH!**

The Hispanic Bilingual Association offers two programs: adults (8 levels), children (3 age levels), social events, Hispanic Club, Saturday meetings and Wednesday evening, Strathearn School 8728-93 Avenue. Classes start January 23 & 27. Registration and orientation: January 19 or 29, 7:30-9 p.m. www.planet.eon.net/~ehba, Tel/472-0532.

VW0107-0114 (2 wks)

TRAVEL-teach English: 5day/40 hr. class, 2-28.

TESOL teacher cert. course (or by correspond.). 1,000's of jobs avail. NOW. FREE info pack 438-5704.

C50811/01-99 (1wks) Feb 24

EMPLOYMENT OPPORTUNITIES

Full time position. Please apply with resume at The Avenue Clothing Company at 10318-8 Ave.

na1218

MODELS REQUIRED

Freelance artist seeks F's for nude modeling. Good compensation. No exp. req'd. Also do consignment drawings/photos-confidential. Call Glenn 456-3152.

VW0107-0114 (2 wks)

SMOKING**Nicotine Anonymous**

Trying to quit smoking? THU: 7:30 pm

St. Lukes Anglican Church, 8424-95 Ave.

na0999

VOLUNTEER

Canadian Mental Health Association, offering a Self Advocacy and Leadership Training Program for adults, for more info contact Kinsen @ 414-6300. Next session, Jan. 21, 1999.

na1219

Teach Canada to Newcomers Newcomers to Canada require help with conversational English and learning about Edmonton and Canada. No second language required. Call the Host Program @ 424-3545.

na1217

CWA sponsorship available. Call Celebration of Women in the Arts for regulations. Deadline for Dance, Music Theatre: Apr. 15. Call 424-0287

na1216

WANT TO GET SOME REALLY IMPORTANT PROFESSIONAL EDUCATION, only 24 hr. Distance Line answers over 2,500 calls a month on people in need, and we need your help to ensure those calls are answered. For more info call The Support Network Volunteer Program at 482-0198. Next training starts Jan. 19.

na1215

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HEY EDDIE! by GRASDAL



LAST COOKS

Hey man, there's a draft in here!

Celtic kingpins the Real McKenzies weren't exactly what you'd call "off-kilter" as one of the headliners on New Year's Eve at Suburbs. Actually, they were spot on, wowing the crowd with their unique brand o' tunes. Should auld acquaintance be forgot? Hell, no! But McKenzies take heed: wearing kilts to a New Year's bash has trouble written all over it—especially if you're goin' al fresco.

Photo by Keith Rubulak



The GrapeVine

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The GrapeVine Club Inc. does not pre-screen callers and assumes no liability when meeting through this service. Adults only 18+. For entertainment purposes only. This is a FREE CALL within the local Edmonton calling area, otherwise long-distance charges may apply.



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Your Source for Casual Encounters

Women Seeking Men

This is Renee. I'm a 5'9" tall, athletic, mentally & financially stable female with blonde hair & blue eyes. I'm seeking an athletic cowboy over 6' tall, for friendship & maybe more. I like the Oilers, the Eskimos, music, dancing, & much more. **Box 8497.**

I'm a 36 yr. old, 5'6" tall, employed, single female with brown hair & brown eyes. I have two teenage sons. I enjoy fishing, the outdoors, skiing, & working out. I have a great sense of humour. No head games please. I'm looking for a friendship that hopefully will lead to something long term. **Box 7899.**

My name is Wendy. I'm a 25 yr. old, 5'5" tall, single mother with brown hair, brown eyes, & glasses. I'm looking for someone to fill that gap. If any of this sounds interesting, give me a call. **Box 7468.**

My name is Cathy. I'm a 29 yr. old, plus size mother with brown hair & brown eyes. I have two children. I enjoy skiing, skating, long walks, or quiet times on the couch. If this interests you, box me back. **Box 7413.**

I'm a 28 yr. old, 5'4" tall, 120 lb, attractive, out-going, honest, fun-loving female with dark hair & blue eyes. I'm looking for a friend & partner to share snowmobile trips around the city or to the mountains. I also enjoy downhill skiing, golfing, pets, theatre, comedy clubs, the lake, jet skiing, & water skiing. I'm a non-smoker & casual drinker with no dependents & prefer if you were the same. If you like what you hear, give me a call. **Box 7283.**

I'm in my 40's, a 5'3" tall, 110 lb, spontaneous, sensuous female with long, brown hair & brown eyes. I'd like to meet a 40-50 yr. old, spontaneous, passionate, romantic, energetic male who loves life to the fullest. **Box 7178.**

I'm a tall female with auburn hair & blue eyes. I'm looking for a beautiful, tall male who uses Double D batteries, who must communicate, dance, & come with business oriented features. A great laugh is a plus to go with his smile. Santa wrap this one in a big bow & send him to me. **Box 6136.**

I'm a 5'6" tall, fun, fabulous, full-figured female looking for someone special. I have a variety of interests, skating, snowball fights, & cuddling. I'm looking for a 28-32 yr. old, single male over 5'7". If you think you'd like to get to know me better, box me back. **Box 6099.**

My name is Irene. I'm a 32 yr. old, active female with two sons. I'm looking for a friendship with a man who has an open heart & an open mind. **Box 5618.**

I'm a 5'8" tall, very attractive, passionate, romantic, slim female with medium length, blonde hair & brown eyes. I'm a smoker & casual drinker. I love most things in life including work & travel. I'm friendly, honest, & romantic. I'm looking for a very attractive, 35-45 yr. old, 5'11"-6'3" tall male with all his own hair & similar qualities. **Box 4436.**

My name is Gail. I'm a 29 yr. old, 5'6" tall, medium built, humorous, single, white female with long, brown hair & hazel eyes. I enjoy the outdoors, dining, movies, & much more. If you're interested, box me. **Box 4436.**

I'm a 36 yr. old, 5'2" tall, cute, separated female with auburn hair, hazel eyes & no dependents. I'm a smoker & casual drinker. I'm looking for a sweet, kind, dependable teddy bear of a guy. Let's start a friendship that hopefully will lead to a long term relationship. I enjoy long walks, reading, drawing, movies, dining, & more. **Box 3993.**

I'm a 37 yr. old, petite female with brown hair & brown eyes. I have no dependents. I enjoy long walks, antique shops, cultural events, renovating, working out, laughter, & cuddling on the couch. If you're interested & you'd like to know more, box me. **Box 3829.**

My name is Jeanette. I'm a 34 yr. old, 5'8" tall, 135 lb, average looking, single mother of two teenage sons. I'm honest, emotionally & financially stable, & have a strong faith. I enjoy reading, writing, romantic, movie walks, & shopping. **Box 3993.**

This is Anita. I'm a 5'10" tall, single mother with blonde hair & blue eyes. I'm studying to become a computer programmer. I'm looking for a tall, easygoing guy who's not into games, to start a relationship that hopefully will lead to something long term. **Box 4522.**

I'm a 5'8" tall, well-groomed, very attractive, slim female with blonde hair & brown eyes. I'm a smoker & casual drinker. I'm looking for an attractive, 35-45 yr. old male over 5'11" tall, who enjoys travelling & romance. Let's date casually & see where it goes from there. **Box 2498.**

This is Mary Ellen. I'm a 5'6" tall, big, beautiful, classy, sexy female with blonde hair & dark green eyes. I'm a non-smoker, casual drinker, & professionally employed. I love soft, romantic kisses, cuddling, good books, people, & romance. I'm looking for that special guy over 50 yrs old, who's emotionally & financially stable & know how to know more about me. **Box 1703.**

This is Michelle. I'm a single female with long, blonde hair & dark brown eyes. I enjoy music, classic art, pool, bubble baths, & hot oil massages. If you're interested, you know what to do. **Box 3929.**

This is Denise. I'm a 26 yr. old, 5'5" tall, 110 lb, single female with fair skin, brown hair, & blue green eyes. I'm new to Edmonton. I enjoy country dancing, boozing, reading, cards, darts, pool, & pool tables. I'm a non-smoker, non-drinker, & drug-free. I'm looking for a confident, secure, caring male with similar interests. Serious replies to start a hot, cracking fire. **Box 3965.**

I'm a 28 yr. old, 5'2" tall, medium built, single, white female with fair skin, brown hair, & blue green eyes. I'm the single mother of one. I enjoy the outdoors & much more. I'm looking for an employed, honest, sincere, affectionate male under 6' tall, who knows how to treat a lady with respect. Single dads welcome. **Box 8205.**

I'm a 28 yr. old, 5'2" tall, 130 lb, independent employed, female, part-time student with reddish brown hair & blue eyes. I enjoy movies, dining, cooking, sporting events, & the quieter, simpler things in life. I'm looking for a gentle, romantic male who hasn't ruled out having a family one day. If you think we might have something in common, give me a call. **Box 7309.**

This is Betty. I'm a 22 yr. old, 5'6" tall, 170 lb, female with brown hair & hazel eyes. I'm looking for something exciting. If you're interested, box me back. **Box 5929.**

I'm a 22 yr. old, 5'1" tall, 125 lb, single female with reddish brown hair, a bright smile, & blue eyes. I'm a smoker, casual drinker, & have no dependents. I'm looking for a 22-28 yr. old, romantic male who enjoys long walks, cuddling, shopping, laughter, & fun times. **Box 4304.**

I'm a 22 yr. old, honest, sincere, goal oriented female with reddish brown hair & green eyes. I have a slightly sarcastic sense of humour. I enjoy movies, music, sports, singing, & having a good time. I'm seeking a 22-30 yr. old, employed, sweet, kind, romantic male who enjoys the simple things in life. **Box 4876.**

I'm a 22 yr. old, honest, sincere, goal oriented female with reddish brown hair & green eyes. I have a slightly sarcastic sense of humour. I enjoy movies, music, sports, singing, & having a good time. I'm seeking a 22-30 yr. old, employed, sweet, kind, romantic male who enjoys the simple things in life. **Box 4876.**

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